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Heinrich Vogel	Edmund C. Stanton	Josef Staudigl	Johanna Bach
Johann Sebastian Bach	Heinrich Marschner	E. M. Bowman	Anton Dvorák
Peter Tschalkowsky	Edmund C. Stanton	Mrs. Minnie Richards	Saint-Saëns
Jules Perotti—3	Heinrich Marschner	Arthur Friedheim	Pablo de Sarasate
Adolph M. Foerster	Edmund C. Stanton	Clarence Eddy	Jules Jordan
J. H. Hahn	Heinrich Marschner	Mr. & Mrs. C. H. Clarke	Albert R. Parsons
Thomas Martin	Edmund C. Stanton	Fannie Bloomfield	Mr. & Mrs. G. Henschel
Clara Poole	Heinrich Marschner	S. E. Jacobsen	Bertha Pierson
Pietro Mascagni	Edmund C. Stanton	C. Mortimer Wiske	Carlos Sobrino
Richard Wagner	Heinrich Marschner	Emma L. Heckle	George M. Nowell
Theodore Thomas	Edmund C. Stanton	Edward Grieg	William Mason
Dr. Damrosch	Heinrich Marschner	Adolf Henselt	Pasdeloup
Campanini	Edmund C. Stanton	Eugen d'Albert	Anna Lankow
Jenny Meyer	Heinrich Marschner	Lilli Lehmann	Maud Powell
Constantin Sternberg	Edmund C. Stanton	William Candidus	Max Alvary
Dengremont	Heinrich Marschner	Leandro Campanari	Josef Hofmann
Galassi	Edmund C. Stanton	Frank Rummel	Händel
Anna Burch	Heinrich Marschner	Blanche Stone Barton	Carlotta F. Pinner
Mr. and Mrs. Alves	Edmund C. Stanton	Amy Sherwin	Marianne Brandt
Ritter-Göze	Heinrich Marschner	Achille Errani	Henry Duzenski
Augusta Ohrström	Edmund C. Stanton	Henry Schradieck	Emma Juch
Mamie Kunkel	Heinrich Marschner	John P. Rhodes	Anton Seidl
Dr. F. Ziegfeld	Edmund C. Stanton	Wilhelm Gerike	Max Leckner
Victor Herbert	Heinrich Marschner	Frank Taft	Max Spicker
Victor Hessler	Edmund C. Stanton	C. M. Von Weber	Judith Graves
Willers Stanford	Heinrich Marschner	Edward Fisher	Hermann Ebeling
Louis C. Elson	Edmund C. Stanton	Kate Rolla	Anton Bruckner
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Augusta Ohrström	Edmund C. Stanton	Karl Klindworth	Fritz Kreiser
Mamie Kunkel	Heinrich Marschner	Edwin Klahre	Madge Wickham
Dr. F. Ziegfeld	Edmund C. Stanton	Helen D. Campbell	Richard Burmeister
Victor Herbert	Heinrich Marschner	Alfredo Barilli	W. J. Lavin
Willers Stanford	Edmund C. Stanton	Wm. R. Chapman	Niels W. Gade
Louis C. Elson	Heinrich Marschner	Montegriffo	Hermann Levi
Anna Burch	Edmund C. Stanton	Mrs. Helen Ames	Edward Chadfield
Mr. and Mrs. Alves	Heinrich Marschner		James H. Howe
Ritter-Göze	Edmund C. Stanton		George H. Chickering
Augusta Ohrström	Heinrich Marschner		John C. Fillmore
Mamie Kunkel	Edmund C. Stanton		Helene C. Livingstone
Dr. F. Ziegfeld	Heinrich Marschner		M. J. Niedzielski
Victor Herbert	Edmund C. Stanton		Frantz Wilczek
Willers Stanford	Heinrich Marschner		Alfred Sormann
Louis C. Elson	Edmund C. Stanton		Juan Luria
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Augusta Ohrström	Edmund C. Stanton		Dora Becker
Mamie Kunkel	Heinrich Marschner		
Dr. F. Ziegfeld	Edmund C. Stanton		
Victor Herbert	Heinrich Marschner		
Willers Stanford	Edmund C. Stanton		
Louis C. Elson	Heinrich Marschner		
Anna Burch	Edmund C. Stanton		
Mr. and Mrs. Alves	Heinrich Marschner		
Ritter-Göze	Edmund C. Stanton		
Augusta Ohrström	Heinrich Marschner		
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Dr. F. Ziegfeld	Heinrich Marschner		
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The Musical Courier.

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NEW YORK, WEDNESDAY, MARCH 30, 1892.

IF anyone speaks of the "wane of the musical season" refer him to the current issue of THE MUSICAL COURIER. The list of concerts last week is surprisingly large. The supplementary opera season will put a damper on local efforts for the next two weeks, though piano recitals will be in all their vernal glory.

IF the music publishers, or rather republishers, of this city and country had something like the correct idea of "the eternal fitness of things," the Schumann monument fund would not need go begging. They have made hundreds of thousands of dollars out of the compositions of Robert Schumann, and are making more every day without ever having paid or paying one single cent of royalty to either the dead master or his heirs for the piracy of reprinting. The man who has made most money out of them is G. Schirmer, Esq., of this city, but from present appearances it would not seem as if the Zwickau Schumann monument was going to profit thereby!

OUR most esteemed friend and colleague Mr. Georg Davidsohn, part owner and editor in chief of the Berlin "Boersen Courier," writes a courteous letter stating that he did not call Moritz Rosenthal "the most perfect of living pianists," as was stated in THE MUSICAL COURIER had been done by the Berlin "Boersen Courier." Now, as we are absolutely sure that we saw the words "*der vollendetste aller lebenden Klavierspieler*," which translated into the vernacular means "the most perfect of living pianists," in one of the Berlin papers which spoke about Rosenthal, there remains either one of two possibilities: The first one is that these words occurred in some Berlin paper other than the "Boersen Courier," for Mr. Rosenthal's energetic and faithful manager, Carl Sternberg, fairly flooded this sanctum with Rosenthal literature. Secondly, however, it may be the case that the expression was used after all in the "Boersen Courier," but not in the criticism about Mr. Rosenthal's farewell concert, to which alone Mr. Davidsohn's letter makes reference. The latter supposition seems to us the more likely one, and we therefore beg of Mr. Davidsohn to look for the contested quotation in the files of his paper. If he should not

find it there, we shall be only too glad and willing to apologize to him for having made the pardonable mistake of naming the "Boersen Courier" instead of some other Berlin paper, for that journal always stands foremost in our mind.

THOUGH we are in the last decade of the nineteenth century, pre-eminently the century of culture and liberal ideas, yet the following shows of what recent date after all is musical culture, home and abroad. It is clipped from the "Sun":

Joseph Geoghegan, whose death in Buelah, Scotland, is announced in a cablegram to his relatives here, was the first man to introduce organ music as a part of the Scotch church service. Nearly thirty years ago he succeeded in using the harmonium to accompany the choir. The idea was a bold one for those days, and its execution caused a long and bitter controversy. The harmonium was only the thin wedge. The organ followed in 1864. Mr. Geoghegan was sixty-two years old. He was an accomplished musician and composer. His son is known in theatrical circles in this city as Fred W. Gretton, and is a manager of traveling companies.

The Scotch held out a long time against the advances of the "devil's box," the organ, but beauty as well as truth prevails in the long run.

THE bursting of the Bechstein-Bülow-Wolff-Ehrlich combination at Berlin has just received another crack which promises its speedy complete demoralization. Heinrich Ehrlich, for more than thirty years one of the best known and most feared music critics at the German capital, has been asked to resign from the "Tageblatt" in consequence of his intrigues against Rosenthal. The Vienna pianist, who scored an immense success in Germany lately, has laid his antagonist of the quill out completely, and has proved himself as clever with the pen as at the piano. It is now leaking out that no less a personality than Hans von Bülow himself brought his influence to bear upon Ehrlich to act in the manner he did, and the most reprehensible part of the whole business is that the little doctor who berated Ehrlich for having overpraised Rosenthal in his first criticisms has actually not heard that pianist since the latter attained the age of fourteen. Pretty small business this for a man of Bülow's artificially manufactured and artfully maintained reputation.

THE following is taken from the "Sun" of last week:

The happiness of that accomplished orchestral leader, Theodore Thomas, who has given up New York for Chicago, is not likely to be promoted by the publication of a letter of his about the musical critics containing these words:

"In the art of music almost everything that is written for the daily press is rendered of no value on account of either the prejudices or the ignorance of the writers. Hence I rarely read newspaper cuttings about either myself or my work, as I find in them nothing that gives me either assistance, knowledge, suggestion or encouragement in my art."

This is rather rough, it seems to us. Not a man among all the men who ever served New York or mankind in the musical line owes more than Mr. Thomas owes to the cultured and skillful musical critics. They have exalted his name, extolled his talents and lauded his efforts right straight along for nigh upon twenty years, which is something that they might not have done if they had been ignorant and prejudiced. There are, perhaps, few of them who would assume to add to his knowledge of music, but they have certainly given him encouragement in his art; and it is surprising that he should speak of them as he does in the published letter which bears his signature.

It is to be sincerely hoped that the above quoted letter is not a sincere expression of Mr. Thomas' views. He knows, as well as any other artist, that he could not have fought the good fight for the cause if he had not been assisted and aided by the music critics. Perhaps he gave vent to the above after reading an alleged music criticism such as appears in the daily press occasionally. If this is the case his intemperance of speech is almost excusable.

WARREN DAVENPORT, the well-known vocal expert, has this to say about a popular young artist's singing in the Boston "Evening Traveller":

Of Miss Eames' singing much can be said in praise as regards her aesthetic accomplishments; that is to say, she carries her part along with confidence and imparts more or less style in the execution of the different numbers. As regards the matter of voice production it is to be regretted that Miss Eames has not been more fortunate in her teachers, for what she lacks is a correct training in the fundamental principles of tone emission, its proper location and steady control under all opposing conditions. For instance, to an acute ear she was hardly up to the pitch throughout the most of the first act. In the song at the spinning wheel this fact was particularly marked.

In the "Jewel Song" the difficulty to a certain degree was remedied, for vivacity of movement and the demands of increased tension create an impulse in the respiratory organs that carries the tone upward and forward sufficiently to reach the proper location and insure correct intonation for the time being. When this effort ceases, however, and the music assumes a more reposeful condition, the voice will drop again below the pitch unless the singer possesses the necessary knowledge and skill to keep it in place. The cause of this difficulty is that the column of air is located too far back in the mouth. It finds its point of contact upon the soft palate, instead of well forward upon the hard palate.

The consequence is that a part of the column of air escapes through the posterior nares and all resonance is lost, the voice sounds nasal and dim in the middle notes, and great force must be brought to bear in producing

the higher tones. Hence the hard, inflexible quality of Miss Eames' upper tones, especially in forte passages. This method of voice production is an unfortunate thing for a singer to be afflicted with, for it cannot but end in premature decay of the vocal powers. We have but to look to the stage for proofs to substantiate this opinion. Among those who were victims to its baneful influences can be named Nilsson, Gerster, Kellogg, Cary and Thurbay.

These are but a few of the many, and they all of them were as well equipped at the start, if not better, than Miss Eames for the career of a singer, but their unfortunate, although unwitting, abuse of their vocal organs prematurely destroyed their vocal powers and forced them from the stage when they were in the very prime of life and health. The voice is like the eye, it will stand just about so much abuse and then it is gone. If it is not totally destroyed the singer will be but a wreck of her former self. It is to be hoped that Miss Eames, who has so many things in her favor, who has a good voice, is handsome, ambitious and courageous, will find some means of correcting her present method of voice production, and thereby preserve her vocal powers for many years to come.

The great essential in cultivating a voice is to so train it that it is preserved, not sacrificed to a few short years of erratic action. Look at those noble specimens of vocal skill and healthful preservation, Pauline Lucca and Albani, after a career of thirty years upon the stage singing the heaviest rôles.

THE following letter is printed editorially, as it again calls attention to the methods of one of the most barefaced and brazen plagiarists who infest this country; Charles Kunkel, of St. Louis, Mo., is meant:

Editors Musical Courier:

In the year 1889 three prizes were offered by the "Neue Musik Zeitung," of Stuttgart, for best piano compositions and songs. I thought I would compete, and sent in a piano piece which I called "Mexican Dances." I composed it on my arrival in Königsberg in February, 1889, and sent it to the "Neue Musik Zeitung" immediately with the motto "Arcadia" and my name in sealed envelope. Late in the fall of the same year the piece appeared in the "Neue Musik Zeitung" as one of the four best contributions to be submitted to the vote of its subscribers. Soon after, early in 1891, the first prize was awarded to me for the "Mexican Dances," and now I hear that Charles Kunkel, of St. Louis, has published a piece called "Humoresque," copyrighted in 1891, and a mere copy of the "Mexican Dances." Rumors regarding this unheard of plagiarism reached me some four months ago, but I did not know the full extent of it until some friend sent me the copy which I herewith take the liberty of transferring to you, together with my original "Mexican Dances," as they first appeared in the "Neue Musik Zeitung." The question I would like to submit is: Shall such robbery of another man's thoughts stalk our land unblushingly and unpunished?

Faithfully and truly yours, ROBERT GOLDBECK.

BERLIN, Kurfürsten Str. 18-16, March 12, 1892.

This is not the first time that the St. Louis composer-publisher, Charles Kunkel, has committed this very same offense. A similar one was exposed by THE MUSICAL COURIER five or six years ago, and it should have taught Mr. Kunkel a lesson. He seems, however, to be incorrigible, and shame apparently is not one of the strong elements of his make-up. To reach him through the law and mete out to him the punishment he so richly deserves appears impossible in the present state of the international copyright law, and the only thing for Mr. Goldbeck to do is to hold Mr. Kunkel up to that public and sincere contempt in which he must be held by everyone acquainted with his methods.

OBJECTIVE OR SUBJECTIVE?

THE discussion provoked by Paderewski's Beethoven playing and Dr. William Mason's articles on the subject in THE MUSICAL COURIER and the "Century" is being echoed in Chicago. In the "Sunday Herald," of that city, William Sherwood, the well-known virtuoso, has this to say on the subject:

DEAR SIR—I have been asked by the "Herald" to express my opinion of the relative merits of two schools of interpretation with reference to the wrangle over the question of subjectivity and objectivity in the interpretation of the great masters. In my humble opinion they are both right to a large degree.

If the architect would build a perfect arch he must understand the correct measurement of the same, and before he can draw the curve correctly he must be able to calculate the line between the extremities of the arch and the relative height of the same. A sculptor who would carve an Apollo out of stone must be able to draw lines and angles accurately and understand the mechanical laws of proportion. An eloquent speaker must understand the rules of grammar and syntax. He must accent the right syllables and give proportionate accents to the right words in the sentence. He must understand the relations of a series of sentences with one another in order to form a connected story and tell it with appropriate power. No less important are the rigid principles and arbitrary rules of scholars and conservative authorities in musical interpretation.

My best models, among the great artists I have met, in the interpretation of the works of Bach, Beethoven and Chopin are Liszt, Rubinstein and Theodore Kullak. The interpretations of these great men were as definitely founded upon the true principles of musical grammar, correct rhythmic and metrical accent, dynamic shading, harmony, melody, phrasing, counterpoint and musical form, as the rounded beauties in a Venus or Apollo are dependent upon the correct outline of the underlying structures. When the musical education is based upon correct principles, involving both the structure of the music and the necessary technical requirements, then the subjective qualities, the poetic instincts, the emotional and sentimental beauties of the composer's inner life, no less than the same elements and sympathetic emotional nature of the player, can be trusted for free and spontaneous and inspired interpretations of the music. I believe that the finest instincts of an artist's nature are dependent upon and supported almost to the last degree by the laws of proportion.

The prevailing fashion of attributing to Chopin only a sickly, sentimental and somewhat morbidly emotional delicacy has unfortunately blinded many players and music lovers to the fact that Chopin was possessed of virility, passion and heroic grandeur in a high degree. Prominent examples of his work, in which these qualities shine forth in wonderful power, are the great polonaise in A flat, scherzo in C sharp minor and the "Revolutionary" étude. Whoever has heard these and similar works rendered, as I have, by the great masters mentioned above will cease to limit the scope and range of Chopin's genius, as many have attempted to

do of late. On the other hand, while the massive grandeur, the orchestral range of resources and the Shakespearian many-sidedness of Beethoven's genius are not disputed, nevertheless those qualities which help to develop the subtle beauties of poetic fancy, sentiment and rare emotional expression in Chopin's music are equally desirable if one would reach the heart and soul of Beethoven. In no case can an imitator of a great interpreter expect to succeed in any high degree if not equipped with a thorough and correct knowledge of the art principles applicable in music.

In a consistent and happy blending of correct proportion and musical architecture on the one side, with the prompting of a highly developed emotional, nervous and spiritual nature on the other, we can expect to find true models of artistic delivery and interpretation.

WILLIAM H. SHERWOOD.

Emil Liebling, the pianist and wittiest *causeur* west of Pittsburgh (you must remember that Joseph H. Gittings resides in that city), has the following sensible words to say about the vexed, the tiresome, the ineffably tormented subject:

DEAR SIR—You honor me by intimating that my views on the proper interpretation of Beethoven's sonatas may prove of interest to your readers. Like the typical Yankee, I will begin answering your question by asking another: Which Beethoven do you mean? The master in his various periods exhibits a truly protean variety of traits and qualities, musical moods and excellences, each requiring careful analysis, a keen sense of fitness and constantly differing interpretative ability. The composer of the three sonatas, op. 2, bears very little relation to the creator of the "Moonlight" sonata, op. 27, No. 2, and this work is but a forerunner of the mighty op. 57; it seems, therefore, that to interpret works of different periods properly a great many things will have to be taken in account by the artist. There was a time in Berlin when every debutante for public favor was sure to be written up as a pupil of Kullak's Conservatory (which had quite a "pull" with the papers) and written down as a Beethoven player. It was always the same sad story of inability to fathom the meaning of the works and the expressed hope that with age and experience better results would doubtless follow; now, as a matter of absolute fact, little Otto Hegner gave right here in Chicago as correct and delightful an interpretation of the sonata, op. 53, as it has been my good fortune to attend; I mean intellectually, for technically it was far beyond the achievements of artists many years his senior. It would therefore seem that even to a boy of thirteen one of the greatest sonatas proved no unsolved or mysterious problem.

The fad of specialties has been carried too far of late years; in fact I sometimes wonder if Chopin was a good Chopin player. The reports of some of his contemporaries almost point to the contrary. A good pianist should, like a good Kentucky horse, be able to go all the gaits, and not be obliged to go one tiresome gallop all day.

Everyone who has mastered the technic of Clementi's "Gravitas ad Parnassum" and Bach's "Well tempered Clavichord" can play any and all of Beethoven's sonatas; of course, where they are used only as a pretext or a peg to hang virtuosity on, deplorable and unmusical results follow; thus the last movement of the "Appassionata," op. 57, degenerates often into a mere finger exercise; it is with some virtuosi, as with spendthrifts, they waste their substance, and yet the sins of commission are preferable to those of omission, and an excess of technical ability is better than its want. People who suffer from the latter take their revenge on the sonatas by mounting the modern tripod (piano stool), and, like the seers of old, they utter weird and fantastic interpretations of matters which are as plain as daylight to everyone else. It is incredible to what extent the rhapsodical utterances of diseased imaginations have been disseminated among and tolerated by musical people. The amount of satisfaction which we are apt to realize from a performance is in the exact ratio to the appreciative faculty with which we meet it; hence the same performance will to some give an emotional, to others an intellectual, pleasure, to many, again, nothing but an indefinite feeling of musical happiness, to each according to his or her deserts.

A moderate technic only being required, it often happens that players of limited pianistic ability give an excellent performance of a sonata in which a virtuoso has failed; the latter sows a whirlwind from which the listener reaps the tempest.

Occasionally we get a glimpse into the master's workshop, as in the "Sonata Pathétique," "Les Adieux," &c.; but usually they represent the deliberate working out of gradually matured ideas, which it sometimes took years to mold into final shape, and not at all the spontaneous inspirations of a Schubert or a Mozart.

The sonatas of the last period may safely be left to a man of Bülow's eminence; they are far beyond the ability of most artists and certainly beyond the perceptive faculties of concert goers, and I am skeptical concerning the educational value of anything that bores people.

In order to play Beethoven properly do not add notes nor take them off; it will not do to juggle cleverly with the text; play the music as it is written, bring good common sense to bear upon your work, avoid both the Scylla of false sentimentality and the Charybdis of exaggerated sentiment; shun violent contrasts, which only serve to awaken those who happen to be asleep, and usually act on the listener like a cold douche in a hot bath. I suppose it is rank heresy to say so, but still it is an undeniable fact that a number of the sonatas are already relegated to the position of pedagogical hack horses and, in my opinion, more will follow.

EMIL LIEBLING.

All of which is interesting and instructive.

THE following communication was printed in the "Sun":

To the Editor of The Sun:

SIR—That "music hath charms" not only "to soothe the savage breast," but to bring us back to our pleasantest recollections I know. I have seen convicts in prison who have been touched to the very heart's core by hearing some sweet strain, conjuring up, no doubt, some early memories. There is a subtle influence about music, and no one can listen to it for any length of time without connecting or likening the strain to some act or recollection of past life.

During a visit to the Elmira Reformatory the band was playing and I noticed one young fellow crying. I approached and asked him: "What is the trouble?" "Oh, sir!" he replied, "every time I hear that tune I think of my mother."

It is a pity that in our penal institutions we have not more music and plenty of it. It takes a man's mind off his troubles, his work is more cheerful, and his time flies, awakening at the same time whatever there is good in the man.

FRANK W. CLARKE.

Yes, not only when there is good in the man, but when there is gold, too, for Dr. Keeley, the millionaire inventor of the bichloride of gold cure (alleged), has discovered that music fits very well into the scheme of his anti-bibulous curriculum (or curriculum). Thus is music, heavenly maid, made to do apprentice work; indeed, one cannot help echoing Dr. Hanslick's query: "What can't music do?" or rather be forced to do.

DR. DVORAK.

A LIFELIKE reproduction of the features of the celebrated Bohemian composer Antonin Dvorak is, through the courtesy of Jeanette M. Thurber, on view at the office of THE MUSICAL COURIER. Dr. Dvorak will enter upon his duties as the director of the National Conservatory of America next September. Already a number of prominent local composers and musicians have applied for admission to his teaching classes. The presence among us of one of the greatest of living composers cannot fail to be of tremendous interest and benefit to the cause of art both in this city and country. Dvorak is a live coal of music, who cannot fail firing up the sluggish embers of metropolitan art life. It is a part of the scheme to have the celebrated man conduct orchestral concerts of his own music.

UNPRECEDENTED.

I. J. PADEREWSKI has been the most marvelous and unprecedented success, up to date, in the musical history of America. From a financial point of view (and it must be acknowledged that this is the ultimate test) Paderewski has surpassed all previous records. The following amazing table will illustrate the practical results of his visit to the United States:

Receipts up to March 12, 1892, under contract with C. F. Tretbar.....	\$74,892
Week commencing March 14, six recitals.....	9,000
Monday, March 21, Brooklyn.....	3,086
Tuesday, March 22, Boston.....	4,551
Wednesday, March 23, New Haven and Hartford..	3,361
Thursday, March 24, Philadelphia.....	3,856
Saturday, March 26, New York.....	6,390
Sunday, March 27, New York.....	4,180
Total.....	\$109,316

To this may be added about one dozen private engagements here and in Boston and Chicago, none of which netted less than \$1,000.

The tournee lasted from November 17 to March 27—four months and ten days—and one of its features was the fact that not one disappointment took place.

Another feature which constitutes a tribute to the scientific and technical genius of American artisans is the record of the Steinway piano. This instrument was used for nearly 100 performances. It was originally selected by Paderewski from among a number of Steinway grands, and if ever a grand piano was subjected to the tests of endurance and strain it was this individual instrument, which on Sunday night proved as satisfactory as it did on the first night.

The farewell concert which Paderewski gave for the benefit of the Washington Arch Fund at the Metropolitan Opera House last Sunday night was a most brilliant success, artistically and pecuniarily. The orchestra was the famous organization from Boston, the Symphony Orchestra, Mr. Arthur Nikisch conductor, generously offered to Paderewski for the occasion by Colonel Higginson. The program was this:

Overture, "Tannhäuser".....	Richard Wagner
Orchestra.....	
Concerto in A minor.....	Robert Schumann
Paderewski.....	
Overture, "Benvenuto Cellini".....	Hector Berlioz
Orchestra.....	
Concerto, op. 17.....	Paderewski
Paderewski.....	
Poème symphonique, "Le Rouet d'Omphale".....	Camille Saint-Saëns
Orchestra.....	
Hungarian fantasia.....	Franz Liszt
Paderewski.....	

Conductor Nikisch's desk was covered with an American flag and draped with the Polish standard and all the orchestral desks were decorated with the Polish colors, red and white. American flags stood at the bases of the proscenium arch and at the back of the stage and the piano was almost hidden with the palms and bunches of roses sent to the pianist.

The great pianist played superbly and the last movement of his concerto was delivered with such "fine careless rapture" that it had to be repeated.

Numerous demonstrations were made during the evening to which Paderewski and Nikisch had to respond. After the Hungarian fantasia, which was played in an electric fashion, three gentlemen, Parke Godwin, Richard Watson Gilder and William R. Stewart, came out upon the stage for the presentation of a superb laurel crown in crossed American and Polish standards followed. Mr. Godwin stepped for-

ward to Paderewski's side and said that the wreath was a slight earnest and pledge of admiration of his art.

"There is to be a substantial and durable offering," said Mr. Godwin, "just so soon as Mr. St. Gaudens can get to work. That great sculptor has promised to undertake a bust of the great pianist, and it will be presented as a recognition not only of the exquisite technical perfection which is the basis of all that is fine in art, but also that spirituelle quality which is its crown and glory."

Mr. Godwin said it was appropriate that a countryman of Kosciusko should help to rear a monument to Washington, and ended by wishing a *bon voyage* and a speedy return to the pianist.

There were cries of speech, but Paderewski shook his head, put his fingers to his lips and sat down to the piano and played the second Liszt Hungarian rhapsody in magnificent fashion. It was a remarkable evening in the annals of piano playing. Four thousand two hundred and seventy-five dollars was netted for the Arch Fund. Paderewski leaves America in a blaze of glory. His season has been extraordinary, but thoroughly well deserved. His playing, like his personality, is both lovable and brilliant, and all pianists should be grateful for the dignity with which Paderewski has invested their art and the honors which he has won for it.

A Successful College.

NOTHING can be of greater interest to lovers of good music than the progress made by our respective schools of music. It is from these schools that the next generation of American musicians will come.

The unquestionable success of the New York College of Music during the past few years may be attributed to two causes. First, to the earnest and conscientious work of its director, Mr. Alexander Lambert, whose ability, both as an instructor and director, has given him a reputation all over the United States. Second, because Mr. Lambert devotes his whole time to his college and his pupils, and disdains acquiring cheap notoriety by non-professional methods.

That this city has in the New York College of Music one of its representative schools of music is a fact which every musician knows. The college concerts, which have been reported in these columns during the last five years, have astonished not only the public but musicians as well. To produce such pupils as yearly graduate from this college is in itself sufficient guarantee of the real value of the college in this community.

New York will always owe a debt of gratitude to Andrew Carnegie for the beautiful music hall he has given to this city. The name of Alexander Lambert will also be remembered as being the first to erect, at his own expense, a building entirely devoted to music instruction.

Anyone who has visited this building—a handsome edifice on East Fifty-eighth street—must see the enormous amount of work done. No one can have any idea of this music beehive who has not visited it. The twenty odd class rooms are constantly occupied from 9 A. M. to 6 P. M. In reply to our query Mr. Lambert showed us the list of pupils. It comprises over 600 names, among which are many of the best known families in New York. These pupils are divided among thirty-five professors.

Every season twelve concerts are given by the college, those who take part being either members of the faculty or the pupils themselves. Among these concerts the orchestral concert at the end of the season is the most important. It is assisted by the entire Symphony Society's orchestra under the famous baton of Walter Damrosch. At this only pupils of the college appear. The following is a partial list of the faculty:

Piano Department.—Alexander Lambert, director; Louis Oesterle, D. M. Levett, Leopold Godowsky, Gustaw Levy, Florian Oborski, Joseph Pache, Wm. M. Semmacher, Dick Haagmans, Alice Hore, Louis Englander, Whitney Coombs, Helene Hirschler, Felix Jaeger and assistants.
Vocal Department.—Mrs. Fursch-Madi, principal; Carl Prox, Whitney Coombs, Wilhelmine Ertz, Gustaw Levy, Charles Schachner.
Vocal Sight Reading Department.—F. Damrosch.
Violin Department.—Henry Lambert, M. Sandberg and assistants.
Violoncello Department.—Adolph Hartdegen, A. Koch.
Harmony, Counterpoint, Composition, Instrumentation.—C. C. Mueller, Dr. S. Austen Pearce.
Organ Department.—Dr. S. Austen Pearce.
Harp Department.—Miss Mathilde Pastor.
Lectures on History of Music.—Wm. J. Henderson.
Chamber Music Department.—In this department students sufficiently advanced are instructed in chamber music, practicing in trios, quartets and quintets, under the personal supervision of the professors.
Wind Instruments.—Soloists of the New York Symphony Society.
String Orchestra.—Alexander Lambert.
Operatic Department.—Carl Prox.
German Language.—Prof. S. Oettinger.

Draeske's "Herrat."—A telegram from Dresden announces that Felix Draeske's opera "Herrat" met with success at its recent first performance at the Dresden Court Opera House. Although the music is said to be of the most serious and the libretto of the most harsh denomination the opera was received with public acclamation.

PERSONALS.

Rubinstein and Mary Krebs.—Mr. Rubinstein is still progressing with his charitable concerts in various European cities. At Dresden, altogether apart from his own recital, he likewise appeared at the concert given by Mrs. Brenning, a lady who will be better remembered here by her maiden name of Miss Krebs. At her concert Mr. Rubinstein played several solos, and afterward the duet version of two pieces from his own suite, "The Masked Ball."

Death of Siboni.—The composer Siboni died last week at Copenhagen at the age of sixty-three. He was the son of an Italian tenor who had settled in Denmark, and composed two operas, besides other smaller works, which it is said show the influence of Mendelssohn and Schumann. He was one of the early teachers of the Princess of Wales.

Cécile Chaminade, the Composer.—London amateurs will, during the coming summer, probably be able to welcome among them the distinguished French composer of a large number of agreeable drawing room songs, Miss Cécile Chaminade. The young lady, owing to the warm recommendation of Mr. Ambrose Thomas, has resolved to strike out a higher line than mere song writing, and one of the objects she has in view in coming to London is to give a hearing at an orchestral concert at St. James' Hall to a suite which has already been tried at Paris and elsewhere. She also, it is understood, has several other orchestral works, which may be heard at the concert in question, although whether she comes this year or next has not yet quite been decided. Miss Chaminade when young was a juvenile prodigy, and as a child aroused the attention of Bizet, composer of "Carmen." She afterward set to work to study seriously under Godard, Lecoupey and others, and she has already written several works for the theatre, including a comic opera, "La Sévillana."—London "Figaro."

Henschel as a Lecturer.—In a lecture the other day on "Ambition in Song Writing," delivered before the Beckenham School of Music near London, Mr. Georg Henschel satirized the modern idea of testing works of art by their pecuniary results. He declared that we never, for example, read: "The new oratorio or new opera has been pronounced by good judges a work of art of the highest merit;" but what we see is: "We have to-day compared the receipts with this or that theatre for one month since the production of this or that play or opera, and find them largely in excess of the receipts for the same period of any other opera or play produced, &c. — X.Y.Z., Chartered Accountants." Some reflections of the sort may possibly have crossed the minds of those who have read in the public press of the competition which has lately been in progress for the services of a doubtless highly gifted lady, by name Miss Lottie Collins, who, it seems, is considered by those best competent to judge the greatest living exponent of that successful lyric, "Ta-ra-ra-boom-de-ay." Indeed, so important is this song that a discussion has arisen in print as to its origin. Some people declare that the song has been used for religious and revival services at negro camp meetings in America; but Mr. Richard Morton, who, it seems, should be immortalized as the author of the words, declares its origin is Eastern; while it appears it also is known in France as "Boom-allez." In any case, however, Miss Lottie Collins' engagement at the Grand Theatre pantomime was up, and Mr. George Edwards is considered to have done a good stroke of business in securing the lady and the song for the Gaiety burlesque at £60 a week, that is to say, a higher salary than is earned by the editor of the London "Times." Such, my musical friends, is "Art."

Mr. Henschel, in the lecture in question, made another amusing point. He asked why we should read in the advertisements something like this: "To-night, the successful opera, 'Artinaria di Marina,' which has made a universal success, will be followed (or preceded) by Gluck's 'Orfeo,' ending with 'Che farò.'" He adds: "Just fancy a modern English playwright having written a very successful one act play, which draws crowded houses but does not fill the evening bill, and the manager advertising Mr. So-and-So's successful play will be given to-night, followed (or preceded) by Shakespeare's 'Hamlet,' ending with 'To be or not to be!'"—London "Figaro."

Her Brother's Sister.—Miss Johanna Heymann, a young lady from Amsterdam, the sister of the lamented crazy pianist Carl Heymann, made her Berlin debut at the Sing-academie on the 17th instant. The orchestra on this auspicious occasion was conducted by Prof. Frederick Gernsheim who was one of the first teachers of Carl Heymann at Cologne, and who loved him like a friend and brother. Miss Heymann at the age of fourteen, some five years ago played for the writer the Beethoven G major concerto in admirable style for one of her years.

Marie Lehmann.—Miss Marie Lehmann's contract with the Vienna court opera management will expire with the end of the present season and we learn will not be renewed. She intends to go to Berlin to live with her sister, Mrs. Lilli Lehmann-Kalisch, and the Vienna papers speak of a joint tournee of the two sisters through the United States. They had not heard then evidently of Lilli's breaking down in

health, which will probably prevent her from ever again appearing in public.

When Liszt Left Berlin.—On March 3, 1842, Liszt left Berlin, when his admirers created such a tumult that the police was called in to clear the Schinkel place at which then the Hotel de Russie was situated. "The divine master" left in a carriage drawn by four horses and accompanied by an honorary guard of Berlin students. The Berlin ladies must have been as enthusiastic as a New York Paderewski audience of to-day, or, if possible, even worse, for here is what a Berlin paper of that date has on the subject, the picture of a newly built asylum filled from top to bottom with crazy Liszt admirers of the female gender: "Only after Liszt's departure the city became quiet."

He Was in Luck.—A transatlantic contemporary has the following story: Among the supers at the Pesth Opera House is an old Hungarian baritone who was once a "star." Having in his old age only a pension of 200 florins to depend on, he has returned to the scene of his former triumphs as a super. A short time ago, in a stage fight, he was so knocked about that he fainted, but appeared next evening to enact the part of the beggar in "Cavalleria Rusticana." The company turned the occasion to practical account in a truly thoughtful way. All who entered the church—principals and chorus—gave the mendicant alms, but instead of counters dropped real coins and bank notes into his hat. The old singer, astounded at the small fortune which was thus bestowed on him, left the stage with such a display of emotion that the audience, not let into the secret, gave him a cordial round of applause.

Death of Japha.—Georg Joseph Japha, an excellent violinist and viola player, since 1863 first viola of the Cologne Gürzenich orchestra, and one of the best and most esteemed teachers of the Cologne Conservatory, died at that city on the 25th ult., aged fifty-seven. He was born at Königsberg.

A Great Father's Son.—Tolstoi's oldest son has just made his first public appearance as a composer with a symphonic poem, which is highly spoken of in the Russian papers.

Engaged for Bayreuth.—Georg Anthes, of the Dresden court opera, has been engaged to sing "Walter Stolzing" at next summer's Bayreuth performances of "Die Meistersinger."

A Rossini Reminiscence.—One of the most amiable anecdotes about Napoleon III. is when he sent for Rossini to take a place in the imperial box at the Paris Grand Opera. "But," objected the maestro, "I am not even in dress suit!" "That does not signify," Napoleon III. answered; "such small matters go for nothing among sovereigns such as we are!"

Both Will Conduct.—It is announced that both Anton Rubinstein and Camille Saint-Saëns will conduct one concert each at the forthcoming International Musical and Theatrical Exhibition in Vienna.

Arthur Nikisch's Loss.—In spite of the tremendous success which the Boston Symphony Orchestra scored at the Paderewski farewell concert at the Metropolitan Opera House last Sunday night Conductor Arthur Nikisch appeared melancholy and, contrary to his usual habit, a trifle absent minded. The reason was a sad one. He had the previous evening received the news of his mother's demise. She had long been an intense but patient sufferer, and death came to her as a longed for relief. This is the one consoling thought in so sad an event THE MUSICAL COURIER extends its sincerest sympathy.

Something About Goring-Thomas.—By the death—which it certainly seems unwarrantable to call a suicide—of Mr. A. Goring-Thomas, the English school of music has lost one of its most talented composers, as well as a whole souled, genial and lovable artist and gentleman. Mr. Goring-Thomas, as shown by his works, was thoroughly in sympathy with the French school of composition as represented by Gounod and his French namesake. While everything he wrote never failed to meet with a ready artistic appreciation from all real lovers of music, Mr. Goring-Thomas can hardly be said to have caught the popular ear. His musical thought was almost too delicate, too refined.

In spite of his general recognition as a composer of more than ordinary ability and promise, Mr. Goring-Thomas never succeeded in making a living out of his art and only one of his numerous and really beautiful songs—"A Summer Night"—is generally known. Besides his romantic operas "Madeshda" and "Esmeralda," which were artistic if not popular successes, Mr. Goring-Thomas wrote a comic opera, "The Golden Web," not yet produced, and had been commissioned by D'Oyly Carte to write a grand opera for him before the failure of the Royal English Opera House. Mr. Goring-Thomas was only about thirty-five years old at the time of his death. While staying at a country house about a year ago he became engaged to a young lady to whom he had long been attached, and in running upstairs to tell his brother the news he slipped, lost his balance and fell over the banisters into the hall below, landing on his head. Since that time he was subject to sudden and violent fits of dizziness, and it was probably in one of these that he slipped from the platform and met his death. He was generally popular and had many friends, by whom his deplorable death will be deeply regretted.—R. de Koven in "World."

FOREIGN NOTES.

Gulimant at the Trocadero.—The annual concerts for organ and orchestra given by Mr. Alex. Gulimant, at the Trocadero, Paris, are announced for April 13, 21, 28, and May 5.

Mr. Gulimant appears in London twice before Easter, and while there he will assist at the examinations at the Royal College of Music.

A Cimarosa Centenary.—The centenary of Cimarosa's "Matrimonio Segreto" was celebrated on the 7th ult. at Vienna.

Musical Curiosities at Vienna.—Among the interesting items which will be exhibited at the Vienna Musical Exhibition are the MSS. of sixteenth and seventeenth century music collected by the Dukes of Modena.

The Wagner Autobiography.—It may not be generally known that part of Wagner's autobiography has been accessible for many years. In the ten volumes of his collected works there are several chapters of reminiscences which are taken from that work. They are exceedingly interesting reading matter, and indicate that the autobiography will be one of the most important contributions ever made to musical literature and history. Wagner had the first two volumes printed more than a quarter of a century ago. Liszt and a few other friends received copies, only for private use, and no others were printed. Mrs. Cosima keeps her copy under lock and key at Bayreuth. How extensive these volumes are may be inferred from the fact that in an unpublished Wagner letter, referred to in Oesterlein's "Katalog," reference is made to the proofs of page 571 of Volume II. Later on two more shorter volumes were added, so that the autobiography comprises four volumes. These were dictated by Wagner to his wife, who is now the proprietor of this treasure.—"Evening Post."

Seats for Bayreuth.—The demand for seats at Bayreuth does not seem to be a whit abating. Before the end of last month the whole of the tickets for the first four performances were sold out, most of them, indeed, having been taken beforehand by the various Wagner societies, who this year very properly had the first chance. Thus, for the first representation of "Parsifal," on July 21; "Tristan," July 22; "Tannhäuser," July 24, and "Die Meistersinger," July 25, no more tickets are available. There is again a great demand for seats from the United States.

"Zanetto."—A companion work to "Cavalleria Rusticana," at least so far as regards brevity, will probably soon be heard. Mascagni has just completed the score of another short opera, entitled "Zanetto." The libretto is founded on Coppée's sketch "Le Passant."

Mrs. Goerlitz - Sherwin Replaces Zelle de Lussan.—Says the Liverpool "Daily Post" of the 4th inst.:

Owing to the continued regrettable indisposition of Miss de Lussan it was impossible to give the opera announced for yesterday's 'matinée,' "Adina." "Faust" was selected for the day patrons of the theatre, and the cast, though in most respects familiar, contained one or two new points. The "Margaret" of the afternoon was Miss Sherwin, a lady well and favorably known in Liverpool. She played the character not for the first time, and her pure voice and excellent method enabled her to render the part in a manner that gave great pleasure to the audience. Her singing of the "King Thule" and "Jewel" songs especially found favor; indeed, the latter was redemanded, but the request was evaded. In the church and prison scenes also Miss Sherwin was very successful, and her "Margaret" altogether leaves most pleasant impressions.

Miss Sherwin is in everyday life Mrs. Hugo Görlitz, the amiable wife of Paderewski's amiable secretary.

Valda in London.—Giulia Valda was the principal soloist at the opening of the Philharmonic concert on Thursday night a week ago in London, singing two of Mozart's arias and winning great applause. She was also the feature of the St. Patrick's Day concert in the vast Albert Hall and has a sheaf full of later engagements if her recently recovered health holds out.

The Decadence of Singing.—The art of singing was mournfully described as in its decadence in Rossini's day even. In one of his letters, just published, to Francesco Florimo, for more than sixty years librarian of the Naples Royal Conservatory of Music and editor of a method of singing, Rossini says: "To-day vocal art waits at the barricades. The ancient flowery song is replaced by the nervous; the solemn by the howling (once called the French method); and, lastly, the sentimental and affectionate by a passionate hydropobia! As you see, dear friend, the question nowadays is solely a question of lungs! Deep felt song and vocal luxury are prohibited. Poor mankind! Courage, my good Florimo; persist in your good principles, and be sure that generations will come that are more sensitive, more poetical, and less distracted than the present one, and will understand how to profit by your beneficent doctrine, which I think capable of reviving the beautiful art of song of our common country, which will render your excellent book immortal."

Weingartner's "Genesis."—Court Conductor Felix Weingartner has finished the libretto and music of his new opera "Genesis," and the work has been accepted for performance at the Berlin Royal Opera House.

THE WEEK'S CONCERTS.

The Oratorio Society.

SAINT-SAËNS' "SAMSON AND DELILAH."

A NEW YORK music loving public owes a debt of gratitude to Mr. Walter Damrosch for having made them acquainted for the first time with one of the finest specimens of musical productions on the part of a modern French composer. We refer to last Saturday evening's performance of Camille Saint-Saëns' opera "Samson and Delilah," which was given at the new Music Hall in oratorio form by the Oratorio Society, under Mr. Damrosch's direction. Saint Saëns in this inspired work shows his right to the claim as the very first of living French musicians, and in many respects this composition must be designated as his *chef d'œuvre*. Certain it is that he never wrote with more musician's skill than is displayed in the choral and orchestral contrapuntal writing, with more descriptive character than he shows in some of the ably orchestrated stormy scenes, with more inspiration than is flowing in the love scene, with more genuine forcefulness than is pervading "Samson's" touching prayer in the third act, and with more grace than that which tingles in his ballet music. Altogether "Samson and Delilah" is a thoroughly interesting, at times delightful and at times really stirring work. Its performance in oratorio instead of operatic form can hardly be deplored, as the work seems to lack somewhat in dramatic action, and therefore is surely better adapted for the concert hall than Liszt's tedious oratorio of "St. Elizabeth" is for being put on the stage. Moreover the work was written for that double purpose, just like Rubinstein's so-called "sacred operas."

The performance itself had many points of merit, notably in the carefully prepared chorus work and also in the purely orchestral portions. Of the soloists Mr. Sebastian Montariol was a complete and most agreeable surprise. He sang with musical taste and dramatic force very rare in a tenor, and his pronunciation of the French text was delightful in its clearness and grace. His voice was also entirely pleasing, and except for the double demand for a high B flat, which he has no longer in his chest register—if, indeed, he ever had it—was perfectly adequate. His "Samson" could have been a lesson to many of our oratorio tenors.

The part of "Delilah" is particularly beautiful, and in it Saint-Saëns gives some of his tenderest inspirations. Mrs. Ritter-Goetze gave it with sonorous and sympathetic alto voice, but her vocal technic did not suffice for the correct interpretation of some of her music, and it was a wise forethought that some of her episodes which demand vocal technic were simply cut out.

Emil Fischer tried very hard to sing "Abimelech," "a Philistine messenger" and "an aged Hebrew," and he succeeded more or less—mostly less. Messrs. Homer Moore, H. E. Distelhurst and Purdon Robinson were down on the program for some minor parts, and none of the trio particularly distinguished himself.

The Young People's Concert.

THE fifth young people's concert, which took place last Wednesday afternoon at the new Music Hall, had this program:

Overture, "Magie Flute".....Mozart
Valse movement, from serenade for strings.....Tchaikowsky
Concerto, for violoncello with orchestra.....Goltermann
Mr. Anton Hekking.
Divertissement, from "Henry the Eighth".....Saint-Saëns
Nocturne.....Chopin
Mr. Anton Hekking.

Overture, "Euryante".....Weber
Mr. Walter Damrosch conducted. Mr. Hekking, as usual, played exquisitely. The orchestra played the Saint-Saëns music extremely well.

The sixth and last young people's concert will take place this afternoon, at 3:30 o'clock. The soloists will be Amalie Joachim, of Berlin, the well-known *Lieder* singer, her first appearance in America, assisted by Miss Villa Whitney White.

The Manuscript Society Concert.

THE second public meeting of the Manuscript Society (second season) took place at Chickering Hall last Friday evening. The program, with one or two exceptions, may be summed up as being startlingly dull. Henry Holden Huss' piano trio in D minor was by all odds the *pièce de résistance* of the evening. This composition, begun some years ago, reveals Mr. Huss at his best and at his worst, the latter quality being a prolixity that might well be avoided. The opening theme of the first movement is vigorous and Schumann-like (its prototype may be found in the B flat symphony of that master). Indeed the dominant feature of the whole movement is vigorous intellectuality, a complete freedom of expression and a delightful regard for the decencies of form—a regard by the way not cultivated particularly by the younger group of composers.

The second movement seemed labored, as labored the

third movement was spontaneous and unforced. This latter was a scherzo and most happily conceived and executed. The weakest movement was the last, the introductory larghetto being superfluously tiresome and almost meaningless. But praise is much more agreeable than censure, and there are so many bright musical spots in Mr. Huss' work that the dull moments may be overlooked, or, better still, excused by the composer. Mr. Huss has harmonic gifts of an unusual order, a synthetical mind and a gracious faculty of saying graceful things. He played the piano part of the trio and was assisted by Mr. Gustav Dannreuther and Mr. Adolph Hartdegen, violin and 'cello respectively. The rest of the evening's entertainment comprised a string quartet by Karl Feininger, songs by Frank N. Shepherd, W. H. Neidlinger, R. Huntington Woodman, Mary Knight Wood, Laura Sedgwick Collins, a nocturne for violin and piano by R. de Koven, and two excerpts from a string quintet by Emilie Pizzi. The Beethoven String Quartet, the Schumann Male Quartet, Francis Fischer Powers and Mrs. Charles Tyler Dutton participated.

The Urbain Concert.

MR. FERDINAND URBAIN was given a testimonial concert by the Artists' Association in Steinway Hall last Wednesday evening when the following program was given:

Trio for clarinet, trombone and piano.....Vancalck
Mrs. K. Urbain, Messrs. F. Urbain and H. Paturiaux.
Soprano solo, "Repeat that you love me".....P. Giorza
Miss M. Selleck.
Piano solo, "Lucie de Lammermoor".....F. Liszt
Mrs. E. Urbain.
Soprano solo, "Mondnacht".....Schumann
Miss Olga Perron.
Clarinet solo, "Concerto Brillante".....Klose
Ferdinand Urbain.
Aria for soprano, "Non fu Sogno".....Verdi
Mrs. E. Urbain.
Trombone solo, "Thème et Variations".....Langlois
Hector Paturiaux.
Soprano solo, "Ah, so true!" (with clarinet obligato).....Estabrook
Miss M. Selleck and Ferdinand Urbain.
Piano solo, "Morceau Caractéristique".....Ferdinand Urbain
Mrs. E. Urbain.
Soprano solo, "Staendchen".....Schubert
Miss Olga Perron.
Clarinet solo, "Concertino".....V. D. Bogarde
Ferdinand Urbain.
Soprano solo, "La Fidanzata".....A. Murio-Celli
Mrs. E. Urbain.

The trombone is rather out of place in chamber music, and the trio was by no means a pleasing one. Mr. Urbain is an excellent performer on his instrument and gave much pleasure. Mrs. Urbain has a good though not brilliant touch and played well, though in her vocal solos a cold prevented her from appearing to advantage.

A National Conservatory Concert.

MRS. JEANETTE M. THURBER has every reason to feel proud of the success of the concert of vocal and instrumental music given by some of the pupils of the National Conservatory, of which she is president. Monday evening of last week at the concert hall of the Madison Square Garden. The concert was for the silver service fund for the cruiser New York and over \$1,400 was netted. The program was as follows:

Overture, "Nozze di Figaro".....Mozart
Conservatory orchestra.
Arioso, "Prophète".....Meyerbeer
Miss Mildred Goldberg.
Songs—
"The Forest has Its Birds of Song".....Rubin Goldmark (pupil of
"Doubtful Wish".....the conservatory).
Miss Annie Wilson.
(Accompanied by the composer.)
Concertstuck (piano and orchestra).....Weber
Miss Bertha Visanska.
Duet, "Roi de Lahore".....Massenet
Miss Ida Cooley and Miss Katharine Fleming.
Violin solo, ballade and polonaise.....Vieuxtemps
Miss Lucile Du Pre.
Arabian Song.....Godard
"Thou Art Mine All".....Bradsky
Mr. Edwin Isham.
Arioso, "Oh, Thou Mighty Sea".....Delibes
Miss Ida Cooley.
"Wedding March" and "Fairy Dance" (from "Midsummer
Night's Dream").....Mendelssohn-Liszt
Miss Mabel Phipps.
Aria, "Oh, Love, Thy Help" ("Samson and Delilah").....Saint-Saëns
Miss Katharine Fleming.
Quartet, "Rigoletto".....Verdi
Misses Cooley and Goldberg, Messrs. Mangione and Davis.
"Ave Verum".....Mozart
"Gypsy Life".....Schumann
Conservatory orchestra and chorus.

Mr. Frank Damrosch conducted the orchestra and chorus. The violin playing of Miss Du Pre showed evident talent, and the piano playing was of a high artistic order. Here are some of the people present who occupied boxes:

Mr. and Mrs. F. B. Thurber and party, Judge Roger A. Pryor and party, Prof. William R. Ware, of Columbia College; Mr. and Mrs. Frederic R. Coudert, Mr. and Mrs. Edward Winslow, Mr. William Steinway and friends, Mr. and Mrs. Joseph H. Choate and party, Mr. and Mrs. James Talcott, Mr. and Mrs. Thomas W. Ward, Miss Coddington, Dr. Charles Inslee Pardee and party, the Rev. Father Young and three of the clergy of St. Francis Xavier's Church, Mrs. William T. Blodgett and friends, Mr. and Mrs. J. Hood Wright, Mr. and Mrs. Charles F. Yerkes,

Dr. and Mrs. Dan Stimson, Mrs. Bayard Taylor, Mr. and Mrs. Richard Henry Stoddard, Mr. Lorimer Stoddard, Mr. and Mrs. Addison Cammack, Mr. and Mrs. Mellon, Dr. and Mrs. Emmet, Mr. and Mrs. H. L. Horton, Mr. and Mrs. Theodore Weston, Mr. J. Augustus Hyland, Mr. and Mrs. Grosvenor Lowey, Mr. and Mrs. John H. Burtis, Mr. and Mrs. William Berri, Dr. and Mrs. Doremus, Dr. and Mrs. Austin Flint, Dr. and Mrs. Glover Arnold, Mr. and Mrs. J. S. T. Stranahan, Mr. and Mrs. St. Clair McKelway, John D. Crammins, Mr. and Mrs. H. W. Cannon, Erastus Wiman, Prof. John Ward Stimson, Mr. and Mrs. Richard Irvin and representatives of the New York Students' Art League, the Cooper Institute, the Associated Artists and the Institute of Artist Artisans.

The Fourth Seidl Concert.

THE fourth afternoon Seidl concert took place last Thursday afternoon at the Concert Hall of the Madison Square Garden, the program being the following:

Overture, "Leonora" (No. 3).....Beethoven
"Le Rouet d'Omphale," symphonic poem.....Saint-Saëns
Allegretto grazioso.....Dvorak
Slavonic song with variations.....
From the new symphony, G major,
Grand aria, "Qui la Voce," "Puritani".....Bellini
Miss Margaret Reid.
Intermezzo from "Cavalleria Rusticana".....Mascagni
"L'Amico Fritz".....
Orchestrations by Anton Seidl.
"Die Meistersinger".....Wagner
Prelude to the third act, choral, dance of the apprentices, procession and finale.
"Connais-tu le pays," "Mignon".....A. Thomas
Spanish songs.....Delibes
Miss Margaret Reid.

Waltz, "Delight of Love".....Nicode
Waltz, from the opera "Onegin".....Tchaikowsky
Dances from "Bal Costumé" (waltz, polka, galop).....Rubinstein

Miss Reid by no means did justice to the Bellini aria, but sang "Three Old Maids of Lea" excellently. The orchestra, under Mr. Seidl, as usual discussed all the good things on the program understandingly. To-morrow afternoon is the last concert of the series, when Miss Reid will sing the "Mad Scene" from "Hamlet." The hall, a delightful one for piano recitals, is not well fitted for orchestral concerts. Mr. Seidl and his band need lots of space.

The Henschel Recital.

THE second song recital of Mr. and Mrs. Georg Henschel took place at Chickering Hall last Saturday afternoon before a crowded and enthusiastic house. These finished artists again gave proofs of their admirable mastery of vocal technic, fine musical taste and careful treatment of the voice. The program was as follows:

Two duets—
"Alma Mia".....Marco da Gagliano (1670)
From "Richard Cœur de Lion".....Gretry
Mr. and Mrs. Henschel.
Recitative and air from "Susanna".....Handel
Air from "Calandrino".....Cimarosa
Mr. Henschel.
"It Was a Lover" (old English song).....
"Glen of Kenmare" (old Irish song).....
"Polly Willis".....Dr. Arne
Mrs. Henschel.
"Der Asra".....Rubinstein
"Der Erikönig".....Loewe
"Jung Dieterich," op. 45.....Henschel
Mr. Henschel.
"Mignon".....Beethoven
"Geheimes".....Schubert
"Rheinisches Volklied".....Mendelssohn
Mrs. Henschel.

Two duets—
"Oh, That We Two Were Maying!" (MS.).....Henschel
"Beharrliche Liebe" (from op. 28).....
Mr. and Mrs. Henschel.
Air from "Jean de Paris".....Boieldieu
"Couplets de Vulcain," from "Philemon et Baucis".....Gounod
Mr. Henschel.

"Le Soir".....Ambroise Thomas
Air from "Samson and Delilah".....Saint-Saëns
"Vieille Chanson".....Bizet
Mrs. Henschel.

Duet from "Mignon".....Ambroise Thomas
Mr. and Mrs. Henschel.

As Mr. and Mrs. Henschel will give by request a third and last recital on Saturday next, at 2:30 P. M., it is to be hoped that they will provide a somewhat more novel program, which should contain numbers also for the display of Mrs. Henschel's artistically trained coloratura.

Mr. Warren's Organ Recital.

AT the 213th recital which took place last Thursday at Grace Church, the program was made up entirely of compositions by Johann Sebastian Bach and consisted of the following works:

Fantasia and fugue in G minor, Book 2, No. 4.
Trio sonata, No. 4, in E minor.
Concerto in G, Book 9, No. 6.
Choral prelude, "O Mensch bewein dein' Sünde gross."
Toccata in F, Book 2, No. 2.
Minuet in F.
Passacaglia in C minor.

At the head of this program Mr. Warren had placed the words "Facile Princeps!"—evidently pre-eminent. In these modern times Bach's pre-eminence is becoming more and more admitted by those whose opinion amounts to very much, but for many and many a long year the great Leipzig cantor's works were almost totally ignored by the musical world. Even in these present days it shows considerable courage

to make up a program of Bach's music alone, for the average audience that one is likely to meet with does not care for nor understand his wonderful polyphonic creations or his transcendent genius. Bach had a great intellect and he did not write to tickle the ears nor please the fancies of thoughtless people. Those who would enjoy his writings must have deeper emotions and finer thoughts than mere surface inanities, and they must be willing to take a little time to study his method of expressing his ideas. To fully understand a great and beautiful thought requires frequently both time and patience, but once understood is forever a source of unalloyed delight.

At the recital last Thursday all of the numbers were well known to organists, except, possibly, the fantasia and the concerto, the latter of which is a very beautiful work in three movements. The exquisite choral prelude, which is only the choral melody elaborated with many dainty turns, runs and other quaint devices, was played in a most charming fashion, and the great toccata in F was given with a swing and a dash, though with perfect distinctness, such as is seldom listened to.

The Heine Recitals.

THE last of the series of recitals given by the Misses Heine occurred Tuesday evening of last week in Behr Brothers Hall, Miss Kate Percy Douglas, soprano, assisting, the following interesting program being provided:

Sonata for piano and violin, op. 100.....	Brahms
Vocal solo, "Hindoo Song".....	Bemberg
Violin solo, suite, op. 34.....	Franz Ries
Vocal solo, "For a Dream's Sake".....	Cowen
Vocal solo, "A Songster Warbled".....	Ries
Vocal solo, "Spring is Come".....	Niedlinger
Violin solo, "Bolero".....	Moszkowski

Miss Florence Heine played in excellent form, appearing to particular advantage in the Ries composition, her bowing and stopping in the second movement being remarkably good. Miss Douglas gave much pleasure by her singing, the "Hindoo Song" being her best effort, though her voice, however clear, seemed rather weak.

The Schottenfels Song Recital.

THE second song recital of Miss Rose Schottenfels, soprano, took place last Thursday afternoon at the new Music Hall. Here was the program:

Widmung.....	Schumann
"Im Herbst".....	Franz
"O Mond, O Lüsche dein goldnes Licht".....	B. O. Klein
"Lied des Harfenmädchens".....	B. O. Klein
"Ach wär es nie geschehen".....	B. O. Klein
"Sounds from the Alps".....	Alard
Gavot.....	Popper
Berceuse from "Jocelyn".....	Godard
"Chanson de Florian".....	Goring-Thomas
"Midi au Village".....	Herbert
"Ah, love me!".....	Nevin
Religioso.....	Marie
"La Cinqtaine" (old style).....	Marie
"Meine Ruh ist hin".....	Graben-Hoffmann
"Still wie die Nacht".....	Bohm
"Der Schwur".....	Brahms
"Liebestreu".....	Grieg
"Ich liebe dich".....	Tschaikowsky
"Nur wer die Sehnsucht kennt".....	Tschaikowsky

That Miss Schottenfels is ambitious one need but glance at the above. She is a talented young singer, with lots of personality in her work, and that she will ultimately win a foremost position in the ranks of American singers is certain. Mr. Isidore Luckstone played the accompaniments.

Paderewski's Final Recital.

ONE of the largest audiences ever assembled in the new Music Hall greeted Ignace J. Paderewski last Saturday afternoon, when he made his initial bow at his final recital this season. The program was this:

Chromatic fantasia and fugue.....	Johann Seb. Bach
Sonata, op. 111.....	L. van Beethoven
Variations, B flat.....	Franz Schubert
Serenade.....	Schubert-Liszt
"Erl King".....	Schubert-Liszt
Etudes, C sharp minor, G flat.....	Frederic Chopin
Nocturne, C minor.....	Frederic Chopin
Valse, C sharp minor.....	Frederic Chopin
Polonaise, A flat.....	Frederic Chopin
Nocturne, B flat.....	Paderewski
Rhapsodie Hongroise No. 9.....	Franz Liszt

The great pianist delighted his auditors by his exceptionally musical playing and had to repeat several of the numbers. The enthusiasm was enormous. Apparently Paderewski could continue giving farewell recitals all spring. The sum of \$6,390 was taken in at the box office, the largest receipts ever realized by a piano recital in this or probably any other country.

Damrosch Sunday Orchestral Concert.

THE eighteenth Damrosch orchestral concert at the new Music Hall took place last Sunday night. This was the program:

"L'Arlesienne," suite No. II.....	Bizet
Songs.....	Mrs. Arthur Nikisch.
"Dreams" (arranged for orchestra).....	Wagner
Violin obligato by Mr. Jules Conus.....	Wagner
"Marche des Gnomes".....	Reginald de Koven
(New, first time.).....	Reginald de Koven
Principal numbers from Berlioz's "Damnation of Faust".....	Faust, Mr. Campanini.
Marguerite, Mrs. Nikisch.....	Faust, Mr. Campanini.
Mephistopheles and Brander, Mr. Heinrich.....	Faust, Mr. Campanini.
Air, "Winter Has Departed".....	Faust, Mr. Campanini.
"Rakoczy March".....	Orchestra
"Rat Song".....	Brander
"Flea Song".....	Mephistopheles
Air, "On Couch of Roses".....	Mephistopheles
"Dance of the Sylphs".....	Orchestra
Air.....	Faust
Song, "The King of Thule".....	Marguerite
"Invocation".....	Mephistopheles
Minuet, "Will o' the Wispas".....	Orchestra
Serenade.....	Mephistopheles
Trio.....	Marguerite, Faust and Mephistopheles
Song, "My Heart is Heavy".....	Marguerite
"Ride to Hell".....	Faust and Mephistopheles

Barring a want of proper rehearsing the "Faust" went fairly well, Mrs. Arthur Nikisch singing with great effect. Mr. Max Heinrich was too hoarse to do himself proper justice.

The Third Seidl Concert.

THE third Seidl concert took place last Sunday evening at the Madison Square Garden Concert Hall. The program was the following:

Overture, "Oberon".....	Weber
Grand Second Polonaise.....	Liszt
"Kammenoi Ostrow".....	Rubinstein
Orchestration by Max Spicker.....	Rubinstein
Romance for clarinet and string orchestra.....	Mozart
Clarinet, Mr. Reinecke.....	Mozart
(First time.).....	Mozart
"Elizabeth's" aria from "Tannhäuser".....	Wagner
Miss Irene Pevny.....	Wagner
Overture and bacchanale, "Tannhäuser".....	Wagner
(Parisian version.).....	Wagner
"Elsa's" dream, from "Lohengrin".....	Wagner
Miss Irene Pevny.....	Wagner
"Souvenir de Beaulieu," concert waltz.....	Diaz
(First time.).....	Diaz

Selected dances—
Waltz, "Naila"..... Delibes
Gypsy dance..... Saint-Saëns
"Malaquena" (new, Spanish)..... Moszkowski
Miss Irene Pevny, a newcomer from Munich, has a strong, well cultivated soprano voice of good compass, which she uses very effectively. Her personality is pleasing and she sings with taste.

The Steinway Council Benefit Concert.

THE Steinway Council, No. 78, American Legion of Honor, had a benefit concert last Thursday evening at Steinway Hall. The affair was a great success, artistically and otherwise. This was the program:

Organ prelude.....	Armin Schotte
Quartet, "Martha".....	Mr. John E. Heatt.
Miss Hirsch, Miss Klugeschied, Mr. Clodio, Mr. Lynde.....	Armin Schotte
Song, "Stelle del Mare".....	Angelo Mascheroni
Miss Fannie Hirsch.....	Angelo Mascheroni
Piano, Transcription, tarantelle No. 3.....	S. B. Mills
Mr. S. B. Mills.....	S. B. Mills
Song, "The Messenger Bird".....	Murio-Celli
Mr. Victor Clodio.....	Murio-Celli
Violin, "Air Varié".....	Vieuxtemps
Miss Jeanne Franko.....	Vieuxtemps
Song, "Werner's Farewell".....	Nessler
Mr. Joseph Lynde.....	Nessler
Duet "Guarda che Bianca Luna".....	Campana
Miss Hirsch and Miss Klugeschied.....	Campana
Song, "Gloconda".....	Ponchielli
Miss Klugeschied.....	Ponchielli
Quartet, "Good Night".....	Pisutti
Miss Hirsch, Miss Klugeschied, Mr. Clodio, Mr. Lynde.....	Pisutti

Miss Dutton's Song Recital.

A FASHIONABLE and musically representative audience crowded the recital room of the new Music Hall Tuesday afternoon of last week to listen to Miss Jennie Dutton, the popular soprano, sing a delightful program of songs, and sing it delightfully, too. The scheme was this:

"My Mother Bids Me Bind My Hair".....	Haydn
"Voi che sapete".....	Mozart
"Polly Willis".....	Dr. Arne
Gypsy Dances.....	Sarasate
Miss Von Stosch.....	Sarasate
"Regrets".....	Delibes
"D'Amour d'Automne".....	Chaminade
"Le Soir".....	Ambroise Thomas
"A Une Fiancée".....	Ferrari
Legende.....	Wienawski
Mazurka.....	Wienawski
Miss Von Stosch.....	Wienawski
"Indian Love Song".....	R. de Koven
"At Parting".....	Rogers
"Before the Daybreak".....	E. Nevin
"In a Bower".....	Clayton Johns
"Marie".....	Clayton Johns
"Autumn".....	M. K. Wood
"Thou".....	M. K. Wood
Violin obligato.....	M. K. Wood

Miss Dutton was in good voice, looked charmingly in her

pretty gown, and aided by Miss Von Stosch's artistic violin playing made a fine afternoon of music. Let it be said *en passant* that Delibes' "Regrets," which Miss Dutton interpreted so admirably, is a case of daring musical plagiarism, theme and tonality being cribbed from Henselt's piano etude, "Verlorne Heimath," op. 5. It made a good song, all the same. Wm. Edward Mulligan was the accompanist.

Organ Loft Whisperings.

PERHAPS the most happy and enthusiastic church choir in New York this coming season will be that of the Church of the Covenant, Thirty-fifth street and Park avenue. The singers, who are all new, are also all young people, while the backbone of their vocal success—the organist, Mr. Walter J. Hall, whose name has been connected with the church some time—remains to steer their talents and vigor into harmony with the church feeling.

Mr. Hall is a young man, and bears some resemblance to Mr. Edward Bok, of the "Young Ladies' Home Journal" (if similarity of outward appearance is at all an index of the mental make up, signal success in all that he undertakes may be looked for). He is more blonde than his literary double, however, having fine light hair and clear, blue, ambitious eyes. He is slender and athletic, with unusual development of chest for his physique, and a speaking voice which makes one ask how he came to be an organist instead of a great tenor.

Entering Yale while yet a boy, under the advice of Mr. Wm. Mason he forsook his books and went to Leipzig to become a concert pianist. Acquiring a love for the organ under the influence of the grand old instruments in Stuttgart and Freiberg, he became master also of pipe and stop. (Mr. Hall does not agree with many that a one sided musical education is the wise one, or that concentration on any one instrument is the best thing. He believes the study of one materially helpful to that of the other, the sustained method of organ method being invaluable to piano melody.) He studied stop combination under the orchestra, memorizing orchestral effects and reproducing them by combination. A fine reader, he attributes much of this to the study of chamber music in connection with the Beethoven Trio Club. He has the gift of "absolute pitch" and the added talent of an admirable organizer, being systematic, energetic and businesslike in his profession as any hardware merchant below Park place.

He arranges his repertory a month ahead, and permits nothing to be sung till thoroughly mastered by frequent rehearsal. He haunts the music stores like a bird of prey, carrying off all apparently suitable music to his delightful eyrie on Fifty-seventh street, which is lined with notes, where he selects and arranges, indexing in a huge musical record every composition decided upon. Elaborate programs are prepared betimes, and those also retained in methodical form for reference and re-singing with the least outlay of time and thought. His repertory now numbers some 400 pieces. He improvises and arranges much. He insists upon the good behavior of the choir. He expresses himself strongly upon the subject of Saturday night dissipation, insisting that it is but a question of time when a careless choir singer loses his place. This opinion is based solely on observation.

Mr. Hall studied under Kullak. He has an interesting family, a charming wife, who is a pianist, and one of the most beautiful and dearest little boys in town—one small blond of four, with huge chest, golden curls, bonnie blue eyes and the most lovable "ways." His summer home at Martha's Vineyard is an ideal summer retreat; cottage and music room are artistic to a degree.

An electric motor is now being placed in the old organ, pending the erection of a fine new one for which 100 feet of bellows now lie coiled in the basement. The rehearsals take place at 4:30 Saturdays. The pleasantest relations exist between the organist and his choir.

At the first hint of a change in the choir of the Church of the Covenant the deluge of vocal talent that presented itself at Mr. Hall's home for consideration almost caused his ejection from its walls. It indicates most emphatically the condition of supply and demand in the line of sacred song. Over one hundred applicants appeared for contralto position alone!

In selecting singers Mr. Hall has the prime responsibility, but is supported by Dr. McIlvaine, the pastor, and the music committee, who also hear the voices. They are governed by artistic merit, the relation of that merit to this particular church and the chord quality of the singing voice. There is as great difference in the uniting qualities of voices as of chemicals, and many a singer's heart trembles more before this last test than before the other two.

The choir consists of a quartet only—not Mr. Hall's ideal choir, but in view of the impossibility of securing perfection in a chorus of amateurs he prefers simple perfection to elaborate inefficiency.

Mrs. Hartdegen was the original soprano of this church, Mrs. Carrie Hun-King filling the vacancy left by her. Miss Bertha Waldsinger will be the soprano after May 1. This young lady, a pupil of Mr. Bristol, is favorably known in operatic circles in and out of the city. She sings to upper

D in a voice of changeless, unbroken range and of full, almost luscious tones which are powerful and pure.

The contralto, characterized in review of the Madison Avenue Baptist Church, where she is at present, is now studying with Sapio in the National Conservatory of Music, and eight reading with Guion. The two girls are about the same age and size, both brunettes, vivacious and happy—well, happy as well paid choir singers who love their work.

Mr. Grant Odell, the first basso of the Schumann Male Quartet, one of the most artistic baritones in the city, makes the heavy voice of this interesting quartet. Besides being a professional he is both studying and teaching. He is a perfect reader, and was professional accompanist of Mr. George Sweet for three years. He sings from D to G. Mr. Albert King, the musical giant, will be tenor, making a "Big Four" that will be worth going to hear.

The congregation is a well to do one that takes an active personal interest in the choir and things musical. Dr. D. H. McAlpin, 675 Fifth avenue, is chairman of the music committee, and Mr. Arthur M. Dodge is one of the committee. Mrs. Dodge, daughter of ex-Governor Jewell, herself an artist, is indefatigable in musical energy. Among others, who are good friends of music are the widow of Mr. Wm. E. Dodge, who at eighty looks fifty, and is interested and lovable as ever; Mr. Whitelaw Reid, when at home; the Jennings, of the Standard Oil, and Mr. and Mrs. J. Cleveland Cady. Mr. Cady, who is an architect of some fame, is the designer of the handsome organ case in use in the church. His wife has distinguished herself as a writer of very good music, noticeably hymns—composing both words and music herself.

EDGAR.

BOSTON NEWS.

BOSTON OFFICE THE MUSICAL COURIER.
157 TREMONT STREET, MARCH 28, 1892.

THE twentieth concert by the Symphony Orchestra was given this evening, the soloist being Mrs. Amalie Joachim. The program was:

"Tragic" overture.....Brahms
Aria from "Orpheus".....Glück
"Reigen Seliger Geister und Furien Tanz," from "Orpheus".....Glück
Songs with piano.....Schubert
"Liebesbotschaft".....Schubert
"Schoene Wiege meiner Leiden".....Schumann
"Erkennung".....Schubert
Symphony No. 8, in F major.....Beethoven

The excellent performance by the orchestra alone prevented the program from being tiresome. With the exception of the "Orpheus" ballet music, and possibly the symphony, more gloomy numbers could with difficulty have been chosen. The orchestra, however, has rarely done better work, and Mr. Nikisch gave the entire program a painstaking, careful reading.

Of the soloist, Mrs. Joachim, we find little reason to change views heretofore expressed. At one time she may have been a great singer. As a figure in musical history she has been, and probably will continue to be, a prominent one, not less as the once wife of a great violinist than as a justly famed exponent of the art of *Lieder* singing. What Mrs. Joachim once was and what she now is are totally different things. The program for the next concert is as follows:

Symphony No. 8 in A minor, "Scotch".....Mendelssohn
Concerto for flute and harp.....Mozart
Serenade for string orchestra in F major.....Volkmann
"Wotan's Farewell" and "Parsifal" from "Die Walküre".....Wagner

The soloists will be Mr. Heinrich Meyn, Mr. Ch. Molé and Mr. Heinrich Schuecker.

Mr. Paderewski on Tuesday afternoon gave his final piano recital in Music Hall. His program was a long one of two hours' duration and was made up entirely of selections from programs given here earlier in the season. His performance differed in no essential from any he had before given, except possibly that he appeared somewhat weary, which is not to be wondered at.

The audience, by far the largest we have ever seen in Music Hall, went wild with enthusiasm. Handkerchiefs were waved, and all the demonstrations of wild, unconstrained ecstasy indulged in so often witnessed at a championship ball game.

Chairs were sold upon the platform until the pianist was entirely hemmed in, chiefly by women, who ere the concert was over lost heads, hearts and nearly all their self control. Some went so far as to reverentially touch the hems of his coat tails.

What trying moments those must have been to the virtuosos!

The box office receipts were over \$4,800.

On Monday afternoon Mrs. Amalie Joachim gave the third and last of her series of song recitals in Steinert Hall, assisted by her pupil, Miss Villa Whitney White. A large and very enthusiastic audience greeted both singers. The work of Mrs. Joachim seemed to us more satisfactory than upon any former occasion. Her voice was in a much better condition and her singing nearly always in tune.

For the only time in this series Miss White appeared as a

soloist, and as such was a success. Her voice is very pleasing in quality, and she used it with intelligence and remarkably good taste.

Wednesday evening, April 13, will be the one hundred and fiftieth anniversary of the original performance of "The Messiah," in Dublin, Ireland. Our Handel and Haydn Society will appropriately observe the occasion by an extra concert, with "The Messiah" for the program. The soloists are to be Mrs. Geneva Johnstone Bishop, Mrs. Carl Alves, Mr. Edward Lloyd and Mr. M. W. Whitney.

Mr. Arthur Foote has completed a setting of Longfellow's "Skeleton in Armor" for chorus and orchestra, which will be given in April for the first time by the American Composers' Choral Union (New York), Mr. Emil Agramonte conductor.

HOME NEWS.

Mr. Carl's Wednesday Recitals.—To-day at 4 o'clock occurs the first of the free organ recitals to be given by Mr. Wm. C. Carl at the First Presbyterian Church (Fifth avenue and Twelfth street), assisted by Miss Jennie Dutton, soprano, and Mr. D. G. Henderson, tenor, with the same program as published last week. At the second recital next Wednesday the following program will be given:

Toccata in F.....J. S. Bach
Pastorale, op. 47 (new).....Georges-McMaster
Noli Espagnole.....Alex. Guilmant
Aria, "O ye that love the Lord" ("The Lord Is King").....Barnby
Prelude.....Louis Nicolas Clérambault, 1676-1749
Fifth Symphony.....Ch. M. Widor
Allegro vivace. Allegro cantabile. Toccata.
Aria, "O God, have mercy" ("St. Paul").....Mendelssohn
Mr. Carl E. Dufft.
Marche Nuptiale (Richault).....Baron F. de la Tombelle

For the Schumann Monument.—We acknowledge with pleasure the receipt of \$5 for the fund for the erection of a monument to Robert Schumann at Zwickau. The money was sent by Mrs. Carrie Cohen, of Pittsburgh, Pa.

The sums so far received by THE MUSICAL COURIER are:

From Elkau Naumburg.....	\$10
Mrs. Fannie Bloomfield Zeisler.....	5
Mrs. Carrie Cohen.....	5
Total.....	\$20

Albani's Engagements.—Emma Albani's only appearance in New York before her return to Europe will be in the part of "Senta," in "The Flying Dutchman," to-morrow evening at the Metropolitan Opera House. Easter Sunday she will sing in the "Creation" with the Handel and Haydn Society in Boston. After her farewell concert in Canada, April 21, she will leave for Europe Saturday 23.

Edward Lloyd.—The famous English ballad tenor, Mr. Edward Lloyd, has signed a contract with the Madison Square Garden Company to give his first six concerts in America in the Concert Hall of the Madison Square Garden, beginning Tuesday evening, April 19, the dates being respectively: Tuesday evening, April 19; Saturday matinée, April 23; Tuesday evening, April 26; Saturday matinée, April 30; Tuesday evening, May 3, and Saturday matinée, May 7.

Mr. Lloyd will be supported by a strong company, including Mrs. Anna Burch, prima donna; Miss Dora Valesca Becker, the well-known solo violinist; Carlotta F. Pinner, soprano; Dr. Carl E. Martin, bass, and Mrs. Carl Martin, accompanist. These ballad concerts will be of the same high standard of excellence as those recently heard at the Royal Albert Hall, London.

Melodious English ballads, well rendered and thoroughly understood, will no doubt be refreshing to Americans, particularly after a long operatic season in three different languages.

Mr. Lloyd will sail by the Teutonic for New York on the 30th inst.

Cortland Festival.—The music festival at Cortland, N. Y., this year is fixed for June, from the 6th to the 10th. H. R. Palmer will conduct. Clementine de Vere, Lillian Carlsmith, Campanini and Mrs. Martha Dana Shepard will be the soloists. The festival programs and circulars will be ready May 1.

Decca Entertained.—Decca and her husband, Mr. Francis Leon Chrisman, were most delightfully entertained out at Westwood on Monday and Tuesday by Mr. Tuchfarber at his beautiful home. Mr. Tuchfarber is happily established in none of the prettiest and most artistic homes in that pretty suburb, and is moreover a royal entertainer. The concert itself was a thorough success, artistically and otherwise, and after the concert a party enjoyed the hospitality of Mr. Tuchfarber's home far into the small hours. Among other diversions Decca sang into the phonograph and Mr. Tuchfarber now congratulates himself on possessing the sweet notes of "Sing, Smile, Slumber" on tap for any occasion, to be given to especially favored friends.—Cincinnati "Enquirer."

Miss Hartung's Benefit.—Miss Julie Mueller-Hartung's farewell concert will take place in the Madison Square Garden Concert Hall on Thursday evening. Miss Mueller-

Hartung will sing songs by Brahms, Tschaikowsky, d'Albert and others. Messrs. Brodsky and Rummel will play Beethoven's "Kreutzer" sonata, and Messrs. Brodsky and Kneisel will play a concerto in D minor, for two violins, by Spohr.

Miss Humbert's Concert.—Miss Sara Humbert, assisted by eminent artists, will give a song recital in Chamber Music Hall on Thursday evening.

The Shaw Concert.—Mrs. Alice J. Shaw, whistler, will give a concert at the Madison Square Garden Concert Hall on April 22.

Mrs. Dodge's Gift to Mrs. Mapleson.—Laura Schirmer-Mapleson received last week a beautiful gift from Mrs. Arthur Murray Dodge. The present was made "in remembrance of the prima donna's charming and artistic singing at Mrs. Dodge's musicales," at a number of which she has recently appeared. The souvenir consists of a fan shaped hair ornament in carved Etruscan gold, studded with five solitaire 2 carat stones—two rubies, one sapphire and two diamonds. Black, Starr & Frost are the makers. Connoisseurs estimate the value of the ornament at \$1,000.

Pugilism in the Operatic Field.—My son, W. P. Carleton, wires me from Louisville that the reason he thrashed a member of the company, J. K. Murray, was for an insult offered to me in my absence. There was no other cause or reason, and the said Murray has upon several occasions this season shown great insubordination, for which upon one occasion I "laid him off" for several weeks. I can easily see that my son had great provocation. While I don't approve of pugilism in the operatic field, I applaud my son for resenting an insult offered to me when I could not resent it myself, being absent from the company. Will you kindly give space to this statement?—W. T. CARLETON, the Lotus Club, New York, March 24, 1892.—"Times."

A. Y. W. C. A. Benefit Concert.—A concert of attractiveness is being arranged for the benefit of the Young Women's Christian Association. It will take place on April 26 and will be devoted entirely to the music of Wagner. Mr. Anton Seidl will be the conductor and the solo singers will be Mielke, Ritter-Goetze and Dippel and Fischer. Parterre and first tier boxes will be sold at \$40, baignoir boxes at \$25, orchestra seats at \$3 and dress circle seats at \$1.50. Application may be made for tickets to Miss Cunningham, No. 109 East Thirty-sixth street.

Hill Engages Tempest.—Miss Marie Tempest will not be a member of the Casino company next season. It is said that she has signed contracts with Mr. J. M. Hill to sing the principal part in De Koven and Smith's new comic opera, "The Fencing Master." This work will be produced at the Union Square Theatre on September 1.

A Gift.—The pension fund of the Philharmonic Society, which was established by Mr. Elkan Naumburg, with a gift of \$5,000, has been increased by a gift from Mrs. F. G. Shaw, one of the earliest subscribers to the concerts of the society.

A Handel Festival.—Walter Damrosch will celebrate the 150th anniversary of the first performance of Handel's "Messiah" by a Handel festival on April 28, 29 and 30 at Music Hall. On the 30th the "Messiah" will be given, with the full chorus of the Oratorio Society, and on the other days Handel's pastoral play, "Acis and Galatea," with scenery and costumes, and a chorus of fifty of New York's best soloists, who have volunteered to assist in making the performance memorable.

It will be the first affair of the kind in America. Extensive preparations are being made and the festival promises to be one of the great musical successes of the season.

Opera in Italian and French.—Last Monday night "Faust" opened the supplementary season of opera in Italian and French at the Metropolitan Opera House. Tonight Patti will sing in "Traviata;" to-morrow evening "The Flying Dutchman," with Lassalle, Albani and Edouard de Reszké, and Anton Seidl conducting, will be sung. Friday night "Romeo et Juliette," and at the Saturday matinée "Martha," with Patti, will be given.

The Music Club's Reception.—The Music Club will give an entertainment at the Metropolitan Opera House Assembly Rooms on Monday evening, April 18 next, which is expected to be of an unusual character.

The entertainment will consist of a concert and a reception of invited guests, social intercourse and dancing; supper.

The musical program will be under the personal direction of Mr. Seidl and will contain features of more than usual interest.

From the Cincinnati "Inquirer."—The concert of the United Singers at Music Hall last night (March 20) drew a magnificent audience, numbering over 4,200 of Cincinnati's music loving citizens. The program was a mixed one, composed of eleven numbers, including chorus by the United Singers, Louis Ehrgott, director; orchestral selections by the Cincinnati Orchestra, under the baton of Henry Froehlich and two numbers—"Elsa's Dream," the aria from Wagner's "Lohengrin" and "Ave Maria," by Bach-Gounod—by Emma Heckel, Cincinnati's own prima donna,

soprano. Miss Heckel was in splendid voice, and this, coupled with her true dramatic expression, created nothing short of a furore with the large and critical audience. The lady has lost none of her power since heard here last, and her magnificent execution stamps her as a leading soprano.

The Morgan Matinee.—The third Morgan matinee took place at Chickering Hall Tuesday afternoon of last week. Mr. and Miss Morgan played the organ and harp respectively, assisted by Mrs. Frederic Dean, contralto; Hermann F. Mahlstadt, organist, and Victor Harris, accompanist. The fourth matinee was to have taken place yesterday afternoon, and the fifth and last concert occurs next Tuesday.

Clara Poole's Success.—Mrs. Clara Poole, whose beautiful contralto voice is admired by so many, scored another triumph at Montreal, Wednesday, the 23d, in Gade "Erl King's Daughter" and Saint-Saëns' "Deluge," which were given by the Philharmonic Society of that place. Mrs. Poole has been very busy the entire winter and has engagements 'way into May.

A Delightful Affair.—After his farewell concert on Sunday night Paderewski entertained a few friends at Heim's, in Twenty-seventh street. Those present were: Mr. and Arthur Nikisch, Mr. and Mrs. Montgomery Sears, of Boston; Mr. and Mrs. William Apthorp, of Boston; William Mason, Sam. S. Sanford, of Bridgeport, Conn.; Concertmaster A. Brodsky, Concertmaster F. Kneisel, Louis Svecenski, Joe Adamowski, Alwin Schroeder, Max Zach, J. B. Millet, Hugo Górlitz, Otto Floersheim and Ignace J. Paderewski.

A Concert in Atlanta.—An excellent concert was given in Atlanta, Ga., March 19, at De Give's Opera House, by Natop Blumenfeld, pianist, and Henry Howell, pianist, assisted by Miss Nellie Knight, mezzo-soprano; Grace Panchen and Ethel Toy, violinists, and Mr. Burbank, baritone.

Campanini's Benefit.—Campanini's annual concert will be given at the Lenox Lyceum on Easter Sunday, April 17. The popular tenor made his appearance in opera on Friday, singing in "Don Giovanni" in Boston.

Irene Pevny.—This soprano, who has just arrived from Europe, has been engaged by Mr. Walter Damrosch as the soloist for his spring tour, commencing May 4.

An Organ Matinee.—Minor C. Baldwin will give an organ matinee at Chickering Hall on Thursday at 3 P. M.

The Steinert Collection.—An exhibition of Mr. Steinert's collection of old instruments, consisting of spinets, harpsichords, hammerclaviers, &c., will take place at the New York College of Music, 128 and 130 East Fifty-eighth street, on Monday afternoon, April 4. The exhibition, which will be accompanied by illustrative explanations, should prove interesting to students of music.

He Had the Brass and Wind.—Frank Blake, of Waterbury, Conn., where he has been figuring recently as leader of the "American Brass Band," was a prisoner in Jefferson Market Police Court last week charged with stealing a case of wind instruments belonging to that harmonious organization.

He was arrested in the offices of the Adams Express Company, No. 59 Broadway, by a central office detective acting on a telegraphic request from the Waterbury chief of police. In court he explained that he was drunk at the time of leaving Waterbury and had paid a friend to pack his trunk, which he had not as yet received and consequently could not speak intelligently of its contents. He was held to await the arrival of extradition papers.

WATERBURY, Conn., March 25, 1892.—There was great surprise in this city to-day when it was announced that Leader Frank H. Blake, of the American Band, had skipped with \$500 of the funds of the band and had taken with him three valuable clarinets, the pride of the band and the property of A. G. Kenyon. It is alleged that for some time he has been victimizing the band by collecting money for free concerts and keeping it, and by retaining money due for salaries. Blake was seen coming out of the band room at a late hour yesterday afternoon, and shortly afterward an expressman, by order of Blake, carried out a big box containing all the sheet music, valued at \$300. This was shipped to New York, to No. 59 Broadway, and was the means of landing Blake into the hands of Byrnes' men.

Blake leaves a wife and four children at No. 291 Hillside avenue. He came to Waterbury a year ago last November from Waltham to take charge of the band.—New York "Herald."

Gilmore Concerts.—During Mr. P. S. Gilmore's season of band concerts in the Madison Square Garden Amphitheatre, which begins May 30 (Decoration Day), this popular leader will give two concerts daily—public rehearsals at 3 P. M. and evening performances at 8:15. As usual the best available vocal talent will be engaged for these performances, and refreshments of all kinds (liquids and solids) will be served. The great sliding roof of the Garden, which extends nearly the entire length of the building, can be opened at a moment's notice, thus virtually giving concerts in the open air.

Passion Sunday Music.—The choir of the church of St. Mary the Virgin announces a special recital of sacred music for Passion Sunday evening, April 3. Haydn's

"Stabat Mater" and Mercadante's "Seven Last Words" will be rendered by the full choir, assisted by orchestra. Mr. Campanini will sing the solos in the Mercadante work and Rossini's "Cujus Animam," other soloists being Mrs. Scott Payne, soprano; Miss Marie Parselles, contralto; S. V. Tebbutt, tenor; E. G. Sherman, bass, and Dr. George B. Prentice, organist.

The Symphony Society.—The final concerts of the Symphony Society for this season will occur on Friday afternoon and Saturday evening. The program comprises Schumann's symphony No. 1, in B flat; two movements from Bach's suite in E, for string orchestra; Strauss' new symphonic poem, "Macbeth," and selections from the third act of "Siegfried," including the grand duet of "Brunhilde" and "Siegfried." Antonia Mielke will sing the rôle of "Brunhilde" and William H. Rieger will be "Siegfried."

A Condition.—By a clause in their contract with the directors of the Metropolitan Opera House Messrs. Abbey & Grau must each year previous to June 1 submit the names of their six principal artists to the directors for their approval. At least two of these artists, by the terms of the contract, must sing at every one of the fifty-two regular performances to be given each year for which Messrs. Abbey & Grau receive a guarantee. It is reported that, if possible, Melba will be engaged to sing next season, and, further, that Eames has not yet been definitely engaged.

The Cincinnati Musical Festival.—The Cincinnati Music Festival will take place at the Music Hall in that city May 24 to May 28. There will be five evening concerts, one on each evening of the festival week, commencing Tuesday, and two afternoon concerts, one on Thursday afternoon and the other on Saturday afternoon. The great choral works of the festival will be performed at the evening concerts. The afternoon concerts will be devoted to orchestral works and to solo and ensemble numbers by the distinguished array of vocal soloists. The festival will be under the direction of Theodore Thomas. The orchestra will consist of 125 artists, with Theodore Thomas' orchestra as its nucleus. The chorus is the celebrated May Festival Chorus of 400. Among the soloists are the great English tenor, Edward Lloyd, and several artists who have not heretofore sung at Cincinnati festivals, including Mrs. Antonia Mielke, who succeeded Lehmann as principal dramatic soprano at the Metropolitan Opera House; Mrs. Marie Ritter-Goetze, contralto, and Andreas Dippel, tenor. The most important works on the list are Mendelssohn's "St. Paul," Bach's "Christmas Oratorio," Dvorak's "Requiem Mass," Beethoven's third and eighth symphonies, Schumann's first symphony, Brahms' symphony in F and Tchaikowsky's in E minor and Bruckner's "Te Deum."

The First Rummel Recital.—The first of Mr. Franz Rummel's historical piano recitals will be given in the Concert Hall of the Madison Square Garden on Friday afternoon, and the second on Saturday afternoon. The programs will be of great interest to all lovers and students of piano music.

Terror Drove Him to Suicide.—St. Louis, March 25.—Max Phillips, a local musician of prominence, is dying from knife wounds self inflicted because of a haunting fear caused by an oath he has taken in a secret society, which he says is the American Protective Association. He constantly watches for someone to kill him, saying he has been warned that he would be destroyed because his society distrusted him. He belongs to Council No. 13 of the A. P. A.

Paderewski at the Thursday Evening Club.—The Thursday Evening Club had a rare treat last Thursday night, when Mrs. W. C. Whitney was the hostess and Paderewski the artist who entertained the members of this exclusive organization.

Mrs. Whitney's Louis XVI. ballroom is an excellent room for music. The piano was placed at the west end of the room, where a platform is built especially for an orchestra.

The following program was listened to attentively:

Variations.....	Haydn
"Warum".....	
"Des Abends".....	Schumann
"Vogel als Prophet".....	
"Papillons".....	
Nocturne.....	
Impromptu.....	Chopin
Etude.....	
Berceuse.....	
Valses.....	
Nocturne.....	Paderewski
"Campanella".....	Paganini-Liszt

Among the members of the club and others present were Mr. and Mrs. C. A. Post, Mr. and Mrs. C. Vanderbilt, Mrs. Geo. Griswold, Miss Griswold, Mr. and Mrs. Archibald Murray, Dr. and Mrs. Francis P. Kinnicutt, Mrs. Edward Cooper, Mr. and Mrs. Lloyd Bryce, Dr. and Mrs. W. Seward Webb, Mr. and Mrs. Burton Harrison, Judge Howland, the Misses Cooper, Mr. William Graham, Mrs. Schuyler Van Rensselaer, Mrs. F. R. Jones, Miss Jones, Mr. and Mrs. Chauncey M. Depew, Mr. and Mrs. Paul Dana, Mrs. Henry Draper, Dr. and Mrs. Robert Abbe, Mr. and Mrs. W. D. Sloane, Mrs. A. R. Lawrence, Miss Ruth Lawrence, Mrs. Brayton Ives, Miss

Ives, Mr. Peter Marié, Miss I. Taylor Johnston, Miss Amy Townsend, Mr. and Mrs. S. H. Bend, Mrs. Paran Stevens, the Duchess of Marlborough, Sir Roderick Cameron, the Misses Duer, Mr. F. V. R. Crosby, Mr. Thomas Meyer, Mr. and Mrs. J. W. Gerard, Mr. and Mrs. Charles Lanier and the Misses Turnure.

After the music supper was served. It was the last meeting of the Thursday Evening Club for this season.

WANTED—Male vocal teacher; prefer a young man. Also, someone who combines any two of the following pursuits: 'Cellist, organist, vocal teacher, chorus director or director of orchestra. Only really first-class men need apply. Address at once I, care MUSICAL COURIER.

FOR SALE—Military band library; one of the largest; used by Bergmann, Downing, Arbuckle, Schmels; containing 111 overtures, 218 selections, 378 miscellaneous, 115 waltzes, 129 galops and polkas, marches, quadrilles, &c.; worth over \$3,000. Also cornet soli, with accompanying brass band and brass quartet music. Can be seen only Sunday mornings from 9 till 2 o'clock. R. SCHMELZ, 148 East Eighteenth street.

A Question.

THE GREEK CHORUS—DID THE VOICES SING IN UNISON OR IN HARMONY?

ST. ATHANASIUS, a father of the Church, about the year 318 A. D. wrote a treatise known among moderns as "Contra Gentes." In this he attempts to show that the apparently discordant and unrelated powers and forces of the world are really under the government of God, and under His direction combine in the unity of one harmonious and great result. He illustrates his idea from the Greek chorus. The passage is as follows:

"That so great a matter may be understood by an example, let what we are describing be compared to a great chorus. As then the chorus is composed of different people, children, women again and old men, and those who are still young, and when one, namely, the conductor, gives the sign, each utters sounds according to his nature and power, the man as a man, the child as a child, the old man as an old man, and the young man as a young man, while all make up a single harmony, in like manner then must we conceive of the whole creation, even though the example be inadequate, yet with an enlarged idea. For with the single impulse of a nod, as it were, of the word of God, all things simultaneously fall into order and each discharges its proper functions, and a single order is made up by them all together."

I have not the original before me and the translation is not my own, therefore cannot vouch for the accuracy of the rendering from a musician's point of view. Such as it is I send it to you, hoping that light may be thrown upon the subject in THE MUSICAL COURIER. INQUIRER.

Communication.

WORCESTER, MASS., March 16, 1892.

Editors Musical Courier:

DEAR SIRS—Under head line of "Organ Loft Whisperings," in your issue of 16th inst., you give some interesting news regarding choir matters and singers of New York, incidentally alluding to the fact, as you state it, that "Mr. Simpson, of Grace Church, Boston, has held his position for twenty-five years; Mr. Aiken, a Boston tenor, has sung to one congregation for forty-five years!"

As there has not been any "Mr. Simpson" singing at a Boston church, to my knowledge, during the past twenty-five years, I must presume that the gentleman you refer to is Mr. Geo. Simpson, the tenor of Grace Church, New York, for more than a quarter century.

Mr. Henry M. Aiken, of Boston, the envied possessor of a grandly resonant bass voice, has ably sustained the leading bass rôles in the choir of Trinity Church, Boston, for more than forty-five years, and to-day, among the large number of good singers located at the "Hub," I cannot recall the name of one who can outrank him in his special field of church choir work. Mr. Aiken is a gentleman of the old school, dignified yet polished and courteous to a degree.

For several years he was the bass soloist of the Handel

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DAVID—Violin School.....	Part I., net, \$1.50; Part II., net, 50c
RUEL—School of Velocity.....	Book I., \$1.50; Book II., 80c

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"Feat "	Leutner
Ruy Blas "	Mendelssohn
Phèdre "	Massenet
Oberon "	Weber
Maritana "	Wallace
Rienzi "	Wagner
Tannhäuser "	Wagner

"William Tell".....Rossini
 "Egmont".....Beethoven
 "Le Caid".....Thomas
 Movements from symphonies by Haydn, Mozart, Beethoven, Mendelssohn and Saint-Saëns.

In chamber music, strings and piano with strings, the works of Beethoven, Mozart, Haydn, Hummel, Brahms, Rubinstein, Jadassohn, Götz, Bargiel, Dvorak, Schumann, Bennett, Chopin and others are not unknown in Toronto. The leading operatic and orchestral organizations, together with the principal artists of the world, visit Toronto often enough to refute the idea that we are in total darkness musically. In Canada work, not talk, will alone help the musical cause, and it is now in order for those here who criticize what has been done to supply THE MUSICAL COURIER with their record in the musical field, so that the public may judge them by their works. Trusting you will do us the justice to publish my protest against misrepresentation,
 Sincerely, F. H. TORRINGTON.

The Grand Conservatory of Music.

MR. EBERHARD has given a number of concerts lately, among them one for the benefit of the Beth Israel Hospital, which occurred at Chickering Hall and which brought forth the following resolutions from said hospital:

At a meeting of the board of directors of Beth Israel Hospital held March 6, 1892, the following was adopted:

Resolved, That a resolution of thanks be extended, under seal of this association, to Dr. Ernst Eberhard and his Grand Conservatory Concert Company for the most excellent concert rendered by them at Chickering Hall for the benefit of this hospital.

Resolved, That it is the opinion of this board that too great praise cannot be bestowed either upon the abilities of the artists or upon the success of the director and teacher.

Dated New York, March 10, 1892.

JOHN STONE, President.
 A. E. ISAACS, Secretary.

Thomson Ballad Recitals.

AT the Thomson ballad recitals Mrs. Agnes Thomson was the soprano and Mr. J. F. Thomson the baritone. Following is a list of composers represented on the six different programs:

AMERICAN.

Gerrit Smith.
 W. H. Lewis.
 Neidlinger.
 E. N. Anderson.
 Ch. Whitney Coombs.
 H. R. Shelley.
 F. Lynes.
 F. H. Shepperd.
 Eleanor Smith.

E. Nevins.
 E. A. MacDowell.
 C. B. Hawley.
 R. DeKoven.
 C. Dennee.
 Eugene Oudin.
 G. W. Chadwick.
 F. Boscovitz.
 W. G. Smith.

FOREIGN.

Schumann.
 Schubert.
 Beethoven.
 Händel.
 Rubinstein.
 J. H. Rogers.
 Ch. Gounod.
 R. Huntington.
 C. Goetz.
 F. Reis.
 Grieg.
 A. Goring Thomas.
 Callcott.
 Scochdopole.
 Tosti.
 Malloy.
 Pinsuti.
 B. Godard.
 L. Denza.
 W. Neuland.
 Dolores.
 F. N. Lohr.
 Roedel.
 Purcell.
 Blumenthal.

Georg Henschel.
 Carl Bohm.
 C. Gomes.
 J. Massenet.
 L. Caracciolo.
 Hy. Carey.
 Beardsley Vandewater.
 Edith Cooke.
 Maude Valeria White.
 Badia.
 Randegger.
 Francis Thomé.
 Mascagni.
 Meyer Helmund.
 Bemberg.
 V. Massé.
 Helen Hood.
 Theo. Chandon.
 Saint-Saëns.
 Grell.
 Marzials.
 Franz Abt.
 Faure.
 Liszt.
 Rodney.

Ninety-three compositions were rendered, of which seventy-seven were solos and sixteen duets. The compositions embraced ancient and modern works of nearly every school since Händel, and included German, Russian, Spanish, Italian, Norwegian, Bohemian, French, English and American. In languages, German, Spanish, Italian, French and English were used as the character of the composition demanded.

A Posthumous Work.—At a memorial concert in Paris last month the distinguished violinist Desjardins played a posthumous work by Vieuxtemps, said to have been hitherto entirely unknown and to be an extremely effective composition. The great master is said to have written it for his own funeral and to have called it "My Funeral March."

(Incorporated May 1, 1891.)

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Correspondence.

Philadelphia Correspondence.

PHILADELPHIA, March 12, 1892.

THE last of Maurits Leefson's attractive and musically valuable series of classical recitals took place at the hall of the Workingmen's Club, in Germantown, on Saturday evening last. Philipp Scharwenka, the distinguished composer, was present and received a most flattering reception from a large and critical audience. The soloists were Mrs. Boice Hunsicker, soprano; Gustave Hille, violinist; Rudolph Hennig, cellist; Richard Zeckwer, pianist, and Richard Schmidt, violinist.

The program was as follows:

Quartet for piano, violin, viola and violoncello.
 Xaver Scharwenka.
 Compositions by Philipp Scharwenka:
 Songs, op. 62, C.
 "Im Mai" ("In May").
 "Am Meer" ("By the Sea").
 "Heimkehr" ("Homeward").
 Piano (four hands).
 Op. 30, No. 2, waltz.
 Op. 1, No. 4, tarantelle.
 Violin solo, op. 34, "Minuet and Perpetuum Mobile."
 (Dedicated to and performed by Gustave Hille.)
 Piano solo, op. 36.
 "Bergfahrt" ("Excursion in Mountains").
 "Im Mondschein" ("Moonlight").
 "Am Ziel" ("Arrival").
 Cello solo, op. 31, aria.
 Mixed chorus, op. 35, "Doerpertanzweise."

Max Heinrich, probably the leading exponent of the German *Lieder* in this country, gave his second song recital on Tuesday evening in the drawing room of the new Century Club. His program comprised a wide range of selections, which were sung to the evident delight of a large audience.

A. Morris Bagby, with the assistance of the distinguished pianist, Arthur Friedheim, proposes giving a course of five lectures on the modern composers, Liszt, Wagner, Rubinstein and others, in the rooms of the Orpheus Club.

The last of the grand opera performances by the Abbey-Grau Company was given on Thursday evening, when a much cut and mangled version of Meyerbeer's "Huguenots" was sung. The success of the evening was made by Edouard de Resaké, whose "Marcel" was a noble and at all times impressive impersonation. Albani sang very effectively as "Valentine," and Lassalle lent much dignity to the small part of "St. Bris," but the remainder of the cast (including Scalchi as "Urbain") call for no special mention.

Montariol, the "Raoul," seemed at all times to be struggling with his music, and Scalchi showed painfully the decline of her powers. The orchestra under Vianesi was small, noisy and ineffective.

A. H.

PHILADELPHIA, March 19, 1892.

WITH great pleasure we note as a step in the right direction the recent organization here of the Manuscript Music Society. With a membership made up of all the more prominent musicians, composers and amateurs of our city, and following in all important details the same general plan as the New York Manuscript Society, the new organization will no doubt prove an important factor in the promotion of musical culture in Philadelphia.

Among those most prominent in the new undertaking are W. W. Gilchrist, David D. Wood, Dr. Hugh A. Clarke, J. Minton Pyne, Mauritz Leefson, Gustave Hille, Richard Zeckwer, Rudolph Hennig, Martinus Van Gelder, William Stoll, Herman Mohr, M. H. Cross, Thomas A. Becket and many others.

The concert of the Boston Symphony Orchestra on Monday evening as usual attracted a very large audience to the Academy of Music.

Mr. Nikisch's forces were in excellent form and performed in a most enjoyable manner Berlioz's "Harold in Italy" symphony, Saint-Saëns' "Rouet d'Omphale," one movement of Grieg's "Peer Gynt" suite and Wagner's "Huldigungs" march; but the event of the evening was a most brilliant performance of Beethoven's E flat concerto by Eugen d'Albert, who created a most profound impression. As an interpreter of Beethoven d'Albert is unexcelled.

Patti, who was announced to appear at a concert on Monday afternoon, disappointed a large number of people who flocked here to listen to the diva. A bad cold was the reason given for the postponement of the concert. Another "Home, Sweet Home" opportunity lost!

Mr. and Mrs. Henschel are to give two afternoon song recitals at the Chestnut Street Opera House under the management of C. A. Ellis.

A. H.

New Jersey Music.

THE second subscription concert of the Schubert Vocal Society, of Newark, took place in the Grand Opera House, Wednesday, March 9, a large audience filling that miserable structure to overflowing. The chorus numbered 100 voices and were assisted by Miss Mary Howe, soprano; Mr. S. Boardman Farrell, tenor; Mrs. Orrie A. Taylor, soprano, and Mrs. S. B. Farrell, soprano, the last three being members of the society. The orchestra was composed of fifteen musicians and was altogether too small to satisfactorily render the selections assigned to them.

The following was the program:

Overture, "Cheval de Bronze".....Auber
 "May Dew," choral ballad.....J. Rhineberger
 "The Lord is a Man of War".....Händel
 "Air de Rossignol".....Male chorus.
 "Moonlight".....Miss Mary Howe.
 Intermezzo.....Chorus & capella.
 "Narcissus" (an antique idyll).....Massenet
 "Narcissus".....Mr. Farrell.
 "A Nymph".....Mrs. Farrell.
 Chorus and orchestra.

PART II.

Prelude, "Invitation to the Dance".....Von Weber
 "Rigoletto" quartet.....Verdi
 "Our Limpid Stream".....Händel
 "Echo Song".....Eckert
 "The Bee and the Dove".....Cowen
 Intermezzo minuetto.....Boccherini
 "Liberty".....Fanning
 Miss Orrie A. Taylor, soprano solo; chorus and orchestra.

The work of the chorus was very fair, the best numbers being the "Moonlight" of Fanning and the arrangement for chorus of the "Rigoletto" quartet, which had to be repeated. Händel's "The Lord is a Man of War," for male voices, and "Our Limpid Stream," for female voices,

are very good selections in the hands of good soloists, but when rendered by a chorus lose their effect, this music being too "choppy" for a draggy chorus.

Of course the attraction of the evening was Miss Howe, this being her second appearance in this city. Her first solo, Massé's "Nightingale's Song," was splendidly sung, despite the disadvantages of poor accompaniments and miserable acoustics, and to the well deserved recall she responded with the "Maid o' Dundee." Her second program number was the "Echo Song," by Eckert, which was most artistically rendered, displaying her phenomenal execution to great advantage. In response to the applause so heartily bestowed she sang Massenet's "Twilight." It is to be hoped we are to have the pleasure of hearing her here again; also her husband, the well-known tenor, Mr. W. J. Lavin. The other numbers on the program were fairly well rendered, the society soloists acquitting themselves with credit.

The fourth and last concert of the series given in Orange by the New York Philharmonic Club took place Thursday, March 10, at the Music Hall, and a fair sized audience listened attentively to a very choice program. The club had the assistance on this occasion of the following soloists: Miss Marion S. Weed, mezzo soprano; Mr. Richard Hoffmann, pianist, and M. Rudolph Nagel, cello. The program as rendered was as follows:

Symphony No. 2, B flat major.....J. Haydn
 Largo, allegro, vivace, adagio, presto.
 New York Philharmonic Club.
 Piano soli.....Händel
 "a," "Harmonious Blacksmith" (transcription).....Wagner
 "b," "Spinner's Song" (transcription).....Mr. Richard Hoffmann.
 Songs.....Rubinstein
 "a," Romance, "Since First I Met Thee".....Schubert
 "b," "Ungeduld" ("Impatience").....Miss Marion S. Weed.
 "a," Adagio from suite "Algérienne".....Saint-Saëns
 "b," "La Toupie".....Gillet

PART II.

Quartet, No. 1, G minor.....Mozart
 Piano, violin, viola and cello.
 Mr. Richard Hoffmann.
 Violoncello soli.....Chopin
 "a," Nocturne, F major.....Popper
 "b," "Elfenfant".....Mr. Rudolph Nagel.
 Songs.....Gouvy
 "a," "What Dost Thou Say".....Lassen
 "b," "Whiter".....Miss Weed.

Tarantella.....Kint
 New York Philharmonic Club.

The work of the club was much better than at the two preceding concerts, the tone coloring and shading being all that could be desired, the opening number, the B flat major symphony of Haydn, being especially well played.

Of Miss Weed one cannot say too much, for seldom has a more pleasing singer been heard in this city. She has a mezzo soprano voice of great power and fine quality, which, added to a charming stage presence, makes her a most desirable addition to any program.

Her first number on the program (a double one) was finely rendered and in response to the heartily bestowed applause she sang Abt's "Cuckoo Song" with good effect.

Her second program number, also a double number, was well sung and on a recall she gave Nevin's charming little ballad, "Twas April." We can congratulate ourselves on the possibility of hearing her here again next season, as she has renewed her contract with the club. Mr. Hoffmann, always a favorite, once more demonstrated his ability as an artist and is fully deserving of the great reputation he enjoys. Of his double number, the transcription by Wollenhaupt of the "Spinning Song" was the better of the two, the rendition being highly artistic and in every way a finished performance. He gave Gottschalk's "Banian" on being recalled.

The cello solo of Mr. Rudolph Nagel called for unsolicited applause, and though a very young man he may be already termed a finished soloist. His tone is full and rich, while his execution and technical ability is remarkable. He played the Chopin nocturne with great feeling and expression, and the "Elfenfant" with dash and spirit. On being called out again he played the romance by Svendsen.

The remaining numbers were received with favor.

B.

Hartford Happenings.

HARTFORD, March 24, 1892.

THE musical happenings here that have been worth a notice in your columns have not followed in such close or rapid succession as to seem to demand that I should be heard from often as their reporter. A considerable time has, however, elapsed since my last writing, and during that time enough has occurred to warrant a summary statement from me.

I must begin nearest to the date of my letter, and if need be work backward; for, perhaps more than anything else, we have heard good piano playing here this winter, and it had its culmination last night in a Chopin recital by Paderewski. He appeared before an audience of at least 1,500, among whom were many from Springfield, Northampton and Holyoke, as well as from the many towns which cluster about our own city. The player was in his best mood, and apparently as fresh as if he had not played in the afternoon at New Haven. It was a wonderful performance from every point of view. This naturally goes without saying; but I make the statement because when Paderewski played here three or four weeks ago there were heard not a few expressions of disappointment at what seemed to be an unevenness in the performance and an apparent listlessness in the player. But it was learned that he was suffering during the whole of it with a lame hand, which received electrical treatment before and after the concert. It would be simply carrying coals to Newcastle to expatiate on the man and his marvelous gifts; so I will dwell with pardonable pride on the enthusiastic reception he has received here. At his first visit the hall was crowded, every available space being filled with chairs, even to the number of fifty or more on the stage. Last night in a larger hall every seat was sold at a price much above what people are accustomed to pay here. The immediate forerunner in the piano field was De Pachmann, also in a Chopin program, but what a different player and what a different Chopin! His playing of the etudes gave me great delight, but I felt an inward protest at a good deal that he did. He was happily free, however, from the money tricks that we have read about. He played to a small house, as did Mrs. Hopekirk and the Grünfeld brothers, the latter of whom gave much pleasure. Last week our musical attraction was Walter Damrosch, with an orchestra of about fifty men. His program was the "Leonora" symphony by Raff and Wagner excerpts. He had a large and decidedly enthusiastic audience, and the general comment was that a great change had come over the spirit of the orchestra since it was here in the early winter, when much of the work was coarse and rough. At that time our people were greatly pleased with Mrs. Ritter-Goetze, whom they heard for the first time. She sang grandly, and will always draw well here. She suffered the mortification of having to make her first appearance in traveling dress, but before her second number the missing luggage had arrived and she appeared in a change of costume.

To come nearer home, the most notable events since my last writing have been the concert by the Musurgia Club, under the direction of N. H. Allen, and the performance of Sullivan's "Golden Legend" by the Homer Hall Choral Union, under the direction of R. P. Paine.

The Musurgia Club enjoys the well earned reputation of doing the finest part singing that has ever been done here, or perhaps in the State, and has been successful and popular from the start. Its membership of about

forty is restricted to the best of our salaried choir singers, many of whom are artistic concert performers, and it will be readily seen that a concert of exceptional brilliancy is possible with the material. The work is confined to part songs and such light cantatas as may be done with piano accompaniment, and the club is highly esteemed for its elegant phrasing and shading. It had a serious disappointment in the non-appearance of Mrs. Nordica, who was to have sung, but who was ill and sent Mrs. Scaichi in her place, and who, to my mind, is quite out of place in concert work. Hartdegen, who has lots of old-time friends here, received a genuine ovation, and he made his 'cello sing as if he fully appreciated the welcome he got. The club will give another concert in April.

Mr. Paine, who has taken the Hosmer Hall Chorus in hand this season, has done much in a short time to give promise of an excellent oratorio force. He has been successful in getting positive voice material, which the society never had before, and he brings to the task ripe scholarship and clearer insight, and in a much higher degree born leadership, than has ever been at the head during the dozen years of the society's existence. In this first performance under the new leader the chorus showed a marked improvement, and, while the parts were not balanced to a nicety or the attack as quick and clean as it might be, no one could be blind to the fact that these were merely temporary blemishes that will disappear soon under the firm, strong leadership of Mr. Paine. The performance suffered slightly from a somewhat uneven quartet. Mr. Heinrich Meyn is an excellent oratorio bass, and sang finely. Next to him in merit came Mrs. V. P. Marwick, of this city, whose singing was sincere and true. Mr. Herbert Johnson, of Boston, was the tenor, who has not been doing this sort of work long and has not quite acquired the style of it. Mrs. Hascall, of Boston, was the soprano, who has a good voice, but is very amateurish in her use of it. The orchestra was the Germania, of Boston. It is now confidently hoped that the society is on the right track to strength and permanency, and the prospectus of its May festival gives promise of a rich musical treat. It will be time in my next to set that forth. Mr. Paine, though a young man, has been in the State several years, having previously taken a thorough course of study on the organ and in theory with N. H. Allen and become a very clever concert organist. Beginning as accompanist, his interest was aroused in chorus work, and he soon advanced to the leadership of small societies, which opened the way to the larger field he now occupies, which has given him the reputation of being one of the best heavy chorus conductors in New England.

Miss Helen Woodford, who retires from the position as organist of the Pearl Street Church April 1, gave an organ recital last week, and did some very neat work in a program of considerable variety. She was assisted by Mrs. C. W. Scott and Mrs. J. W. Woodbridge, also retiring members of the choir. Miss Woodford has studied with R. P. Paine, N. H. Allen and W. C. Hammond, and has a good concert repertoire. Mr. Hammond, who is organ teacher at the Hosmer Hall Music School and at Smith College, Northampton, will give a free organ recital to-morrow at the Asylum Hill Church, with the assistance of S. Clarke Lord, the organist of the church. It is worth noting that Mr. Hammond returns, after an interval of more than ten years, to play on the organ on which he gave his first public performance—in a program entirely by himself—while then a student with N. H. Allen. Since that time he has been very active in concert work, and is widely known as a very brilliant player.

While on the subject of organs I wish to say that Hartford has probably had a larger number of new organs placed in her churches in the last ten years than any other New England city—at least of its size. Many of these are high-class instruments, and a considerable number have been presented by individuals. The latest is an excellent Johnson organ just finished for the Windsor Avenue Church, the gift of a Miss Hillyer. Two Methodist churches have received fine organs within two years from one lady. Many changes will take place in the church choirs after next Sunday, more than the usual number, and it remains to be seen whether for better or worse. Mr. Geo. P. Havens, organist of Christ Church, has accepted a position in New Haven, but will continue his instruction to the boys in Christ Church choir, Springfield. The Mitchell Quintet, which has furnished the music in the Pearl Street Church for ten years, will disband. This quintet, in charge of G. H. Mitchell, a wealthy amateur, has been a popular church and concert organization for many years. Mr. Mitchell, as the pioneer, has set the fashion which prevails quite extensively here of having five part harmony in the church choirs instead of four. The gain in effect and variety is indisputable. Mr. and Mrs. Lavin (Mary Howe) and the Beethoven String Quartet, of New York, will give a concert here early in April.

HEINRICH GANZ.

St. Paul Letter.

ST. PAUL, March 8, 1892.

THE CHORAL UNION.

THE concert given by the Choral Union on the evening of March 3 at the People's Church was an immense success. The music rendered by the association is always of itself sufficiently attractive, but on this occasion they made a specialty of the engagement of the Grünfeld brothers. These musicians received the most marked commendation, the audience showing its appreciation in the heartiest manner. Their musically playing received enthusiastic accolades. The program on this occasion was a choice one, and every number was well rendered. The Choral Union comprises some of the finest voices and talent in St. Paul, and compares favorably with like organizations in older cities. Mr. Baldwin, director, is one of the best chorus trainers in the country. With full understanding of the needs of such work and the laudable ambition to come to the front in this class of musical presentation, he directs all the force of his own fine musical culture combined with untiring energy toward a high standard in musical taste and attainment. His efforts have been crowned with abundant success, as this well balanced, finely trained organization evinces, and the improvement made year by year is very marked. The St. Paul Choral Union will take part in the music of the world's fair at Chicago.

CHRIST CHURCH VESTED CHOIR.

One of the most notable musical organizations in this city is the vested choir of Christ Church (Episcopal). It is composed of seventy-five voices, boys and men. The training of this choir has been a labor of continued and patient endeavor on the part of its gifted leader, Mr. James Blaikie, in which he was ably assisted by a few musicians who, like himself, think there is nothing that has been done in this direction that they will not do. Mr. Blaikie is most enthusiastic in his work, and devotes his time with determined energy to the bringing up of his choir to the requirements of his "Westminster Abbey" ambition. Nowhere in the West is there such a magnificent choir of boy singers. Their singing is simply marvelous and is the wonder of all who hear them for the first time. It is but a few years since the work was begun, yet it will stand the test of comparison with some of the old-established vested choirs of Eastern cities. Met at first by the opposition which always characterizes the introduction of any new phase of artistic effect amid surroundings not quite prepared for it, Mr. Blaikie and his coworkers persevered in the gigantic enterprise, overcoming all obstacles, until this splendid chorus is one of the prominent musical features of St. Paul. So favorably does it impress the musical public that on festival occasions hundreds are unable to even gain admission within the building. All this is worthy of note, as this Old World style of church psalmody is new in the West. It is, however, fast gaining ground in the churches of prescribed ritual, carrying the spirit of sacred song into a broad field of a high standard of musical study. Mr. Blaikie is also musical director of the "Orpheus Choral Club," composed of eighty voices (mixed), which is an important musical organization of our

city. Their concerts are always delightful and always successful. Combined with the vested choir they accomplish some grand results. Mr. Blaikie has these two organizations under well organized training, and they will, about the middle of April, give Gaul's sacred cantata "The Holy City."

ACTON HORTON.

Honolulu Musical Notes.

HONOLULU, February 27.

THERE have been several excellent musical events during the past month, which have been attended with great success. At St. Andrew's Cathedral on the 19th inst., a special choral service was given under the auspices of the Church Choir Guild of London, of which Mr. Wray Taylor, the cathedral organist, is a fellow. A large congregation was present, and the choir of twenty-four ladies and gentlemen rendered the following program with grand effect:

Hymn 166, "All people that on earth do dwell".....
Tallis Festival Responses.....
Proper Psalms.....
"Magnificat," in C.....
"Nunc Dimittis," in C.....
Anthem, "The sun shall be no more thy light by day".....
"Te Deum," in B minor.....
Hymn 498, "Hark, the sound of holy voices".....
Organ postlude, "Hallelujah Chorus".....

The sermon preached by the Rev. Alex. Mackintosh was a thoroughly musical one and very interesting.

The Scottish Thistle Club celebrated the anniversary of Robert Burns' birthday with an entertainment of vocal and instrumental music.

The Royal Hawaiian Military Band gave the following program at Emma square last Saturday afternoon:

Overture, "The Armorer".....
Cavatina, "The Martyrs".....
Gavot, "Soft Glances".....
Reminiscences of Gounod.....
Reminiscences of Verdi.....
Fantasia, "Nightingale and Frogs".....
Waltz, "Over the Waves".....
Galop, "Princess Marie".....

An entertainment was given on the 23d inst. at the Y. M. C. A. Hall, attracting a crowded audience. The Misses Hopper gave a piano duet, Mrs. Rice, of New York, and Mr. Bennett, of San Francisco, a vocal duet; the Kamehameha Glee Club, two choruses; Mr. O. Wall, a violin solo, and Miss Young, a vocal solo. It was a great success.

The Honolulu Arion Society celebrated George Washington's Birthday with a social at their hall. The Arions sang several vocal selections, accompanied on the piano by Mr. Oscar Herold.

An organ recital was given at Kaunakapili Church on the 25th inst. by Mr. Wray Taylor, F. C. C. G., in honor of a large number of tourists at present visiting the city. The church was crowded in every part, many people having to stand. Mrs. Addie V. Rice, of New York, who is on a visit to the islands, took part, and gave much pleasure with her splendid singing. She was compelled to respond to an encore. The concert was a delightful one throughout. Following was the program:

March from "Eli".....
Berceuse in A.....
Violin solo, Serenade.....
Scena and Bolero, "Ah, woe is me!".....
Overture, "Maritana".....
Song, "The Alpen Rose".....
Violin solos.....
Chorus, "O, come let us sing".....
"Blue Bells of Scotland".....
Air, "Aloha Oe".....

This evening an entertainment will be given at the Opera House, complimentary to Mrs. Gray. A varied program has been prepared.

HAWAII.

Cincinnati's Musical Season.

AT this juncture in the musical world a brief resumé of matters musical is of interest both from a news point and as throwing some light on the position of Cincinnati in the world of harmony.

There has been a feast of good things here this season as regards the opportunities presented. Whether they have been fully appreciated may be gathered from what follows.

The College of Music is naturally the nucleus of music here, and, thanks to its worthy and liberal minded president, Peter Rudolph Neff, it has given us the cream of the music that has been heard here this season, which statement is not intended to cast any reflection on such evenings as the three Thomas concerts, the Apollo Club concerts, d'Albert and—for the sake of old days—we will say Patti.

The college, in its admirable and successful series, has given the following artists a hearing, each entertainment being given in the Odeon:

Thursday evening, November 5, the season was inaugurated by De Pachmann rendering a magnificent program to a full house, followed by a matinee on Saturday, the 7th.

Thursday, November 12, appeared Mr. Leandro Campanari, the professor of violin in the college, and Cincinnati's beautiful and favorite singer, Mrs. Corinne Moore-Lawson, who is always hailed with enthusiastic delight here.

"The Trill of the Devil," G. Tartini, was rendered by Campanari in a manner that "brought down the house," but it appeared to be devoid of the satanic quality indicated by the name. Perhaps only Tartini would be able to impart it.

Mrs. Lawson sang most charmingly and was greeted with quite an ovation. This lovely woman is not only a queen of song, whom royalty and the nobility have recognized abroad, but is withal a woman personally beloved by all who know her. In London, at the concert given at Dudley House in aid of Mrs. Gladstone's homes, Mrs. Gladstone came up to the singer at the close of her first song and putting her arms about her conducted her affectionately to the anteroom, where she gave her the warmest praise.

Monday evening, November 30, Lillian Nordica, the soprano vocalist; Mr. Albino Gorno, piano, and Mr. Lino Mattioli, cellist, gave one of the finest concerts of the season to a full house, Gorno playing with all the artistic finish that marks all his work. Friday, December 4, Louis C. Elson an illustrated lecture.

Thursday, December 17, Armin W. Doerner and Henry G. Andres gave an ensemble piano concert that was truly delightful and that scored one of the decided successes of the season.

Monday, January 4, came the great Paderewski, interpreting Beethoven, Schubert, Liszt, Schumann, Liszt, Chopin and giving his own exquisite "Melodie" and "Menuet à l'Antique" with all the grace, passion, fire and melancholy of his inspired genius.

The critics praised him, it is true, but it was a praise damned here and

there by those who could read between the lines. There is at times something a trifle churlish about the average Cincinnati critic, and there is at other times a painful lack of common sense—not to mention what a scholarly musician might call ignorance. For an example of the first, one of the morning papers devoted half its space on the morning after Paderewski's second appearance to "roasting" him for playing in Music Hall instead of the Odeon. For the second, an evening paper devoted two-thirds of a column to an account of a few drops of water falling through an open skylight onto the keyboard of the piano during the recital, some half dozen squibs about his hair, and exactly four lines by actual count to his playing!

For the third—life is too short.

Saturday, January 16, came Ovide Musin and company, an artistic success in every way.

Thursday, January 28, the Grünfelds made their first appearance and established themselves as favorites, but it is sad to relate that their second appearance, March 11, was little less than a failure, the Grünfelds being decidedly not at their best.

The condition of the piano was so bad that it has been the theme of comment among the musicians ever since, and the criticisms have been many and severe.

Thursday, February 4, Campanari, Mattioli and the College String Orchestra gave an excellent entertainment, and Thursday, February 25, Gorno gave a recital.

Patti came not long ago, with the same gorgeous and imposing array of jewels, the same magnificent gowns, the same shrugs and smiles and petted, affected ways of yore; but, alas! not the same voice. Patti cannot sing now, and no one knows it better than Patti, although rumor said that she was dangerously vicious after seeing the papers the next morning. In one of them the society editor did the business and gave a florid account of her jewels and raiment, merely quoting the program, and the other said in its head lines in the most cold blooded manner, "Pity for Patti!"

The concert gave no pleasure whatever, save to those who had never heard her.

The Apollos have had two concerts, both of them tremendous successes and filling Music Hall with the largest audiences of the season, save some of the Sunday popular concerts under Brand. By the way, this popular conductor was tendered a testimonial concert lately, and just 600 people were swallowed up in Music Hall to hear it. It is but just to add that this miserable crowd does not in any way reflect upon Michael Brand, who is a thoroughly popular man here. The orchestra did splendid work in rendering Mendelssohn's "Italian" symphony.

We are still to have d'Albert, the Henschels, the Boston Symphony in May, the last Apollo Club concert, the remainder of the Euterpe series, and last, but not least, of all, the May Music Festival.

Wm. Ludwig, Mrs. Corinne Moore-Lawson, Mr. Will Lemmon, Cincinnati's favorite tenor, and Miss Ida Smith, our best contralto, are the soloists known to be selected thus far.

Other artists heard here this season have been Mrs. Rive-King, Xavier Scharwenka and Helen Hopekirk, and we have also had Damrosch and his orchestra and the Thomas concerts.

Walter Damrosch was well received and was a universal favorite in the papers.

The thirty public spirited gentlemen who subscribed \$100 each to make up the \$3,000 necessary for the three concerts are now engaged in writing their best autographs on checks for almost 50 per cent. of that amount.

They will get their reward in heaven.

The concerts were artistically successful, the last time showing a marked improvement in the orchestra over the first.

FIDELIO.

Syracuse Letter.

SYRACUSE, N. Y., March 22, 1892.

IT never rains but it pours is a saying applying with equal truth to our musical affairs as to many other things, for with three good concerts in one week and more to follow surely we cannot complain of lack of music—at least for the present.

On Tuesday evening, March 13, the First English Lutheran Church tendered their organist, Miss Lizzie A. Winter, a testimonial concert, which was participated in by Prof. I. V. Flagler, of Auburn, organist; Mr. Albert Kneuzen, violinist; Mr. Edw. G. Marquard, baritone, and Miss Minniebel Smith, contralto. It proved a most enjoyable entertainment.

On the following evening the Grünfelds paid us a visit, and were listened to with pleasure. Of the two it is certain that Alfred is the greater artist. His playing was absolutely without blemish, and he ranks in all respects with the best pianists heard here.

On Thursday evening, the 17th, occurred the final concert of the Madrigal Club, which drew a large house. Victor Herbert was the attraction, and made an instantaneous hit. His playing of the Servais fantasia has rarely been equaled for breath of style, purity of intonation or facile execution.

His second number consisted of "Petit Valse," by himself, and a tarantelle by Cosman.

The former is a musically piece of writing, and the latter consists of difficulties in technic well nigh impossible. In both of these, requiring as they do a widely different style of playing, Mr. Herbert showed his great versatility as an artist.

His tone is always firm but not forced, and while he plays with abundant fire it never becomes scratchy. Mr. Herbert may always be sure of a warm reception in Syracuse.

The vocal solo work of the evening consisted of Beethoven's "Ade-laide," sung by Mr. Ward; Robandi's "Alla Stella Confidante," sung by Mr. Marquard, "cello obligato by Mr. Herbert, and in connection with which one of the local critics displayed his ignorance by remarking that this song was unsuited for a baritone, and the great duet from the third act of "Rigoletto," sung by Miss Nicholson and Mr. Marquard.

It was refreshing to hear something besides silly ballads for once, some of our singers being fully equal to better music, and that the public is ready to listen to dramatic music was amply emphasized at the conclusion of the duet. In selecting the club numbers a radical departure from former standards was taken.

The concert opened with a strong composition by H. W. Parker, entitled "The Ballad of a Knight and His Daughter." It was extremely well sung, as were also the two succeeding numbers, Raton Fanning's "Moonlight" and Stewart's "Criskeen Lawn."

But where the club was particularly on its mettle was in the prayer from the first act of "Lohengrin." It was a pity the entire finale could not have been sung, inasmuch as the first part went without a hitch.

Choruses not accustomed to this kind of music are apt to get out of tune in this particular number, and it is to the infinite credit of the Madrigal Club that it never once wavered from the pitch. The quintet parts were taken by Miss Nicholson, Miss Smith, Dr. Southerton, Mr. Marquard and Mr. Roff.

The closing number was the "Tannhäuser" march and chorus, accompanied on two pianos by Mrs. Fuller, Miss Pitkin, Miss Guibault and Miss Decker.

Mr. Ward conducted with his usual skill and good taste. Mrs. Fuller accompanied the choruses and Mr. Thonnet acted in a similar capacity for Mr. Herbert, all to the eminent satisfaction of performers and audience alike.

Thus closed the second season of the Madrigal Club, which has proved financially and artistically very successful.

The club has voted unanimously in favor of a continuance of the organization and indorsed, without a dissenting voice, the policy of the management by re-electing all the officers for another year.

The Temple Quartet of Boston, the best in that line of musical art in the country, were here Monday, giving one of their usually excellent concerts before a tremendous house.

PIZZARO.

Indianapolis Letter.

INDIANAPOLIS, Ind., March 22, 1892.

BEING one of the most conservative of cities Indianapolis affords an unusually congenial atmosphere for serious art.

The unduly predominating interest in literary matters is perhaps the greatest hindrance to the development of the sister arts. For years various music societies have given orchestral and choral concerts. The Ladies Matinée Musical Society was founded about twelve years since and has proven so efficient that it has been chosen as a model for the organization of societies in other cities.

The May festivals seem to have a permanent footing and have been of great educational value.

The earlier festivals were under the direction of Carl Barus, who, by the way, still wields the baton for the Maennerchor Society, the oldest and best singing society hereabouts. Last year Thomas conducted the orchestral numbers of the May festival. Damosch has been engaged for the coming festival, the chorus, which is in active rehearsal, remaining under the direction of Mr. Barus.

The organization of the School of Music and the consequent importation of first-class talent have resulted in incalculable benefit. Last year the school closed its second season with an attendance of 307. The growth this year is proportionate.

During the present season Theodore Thomas has given three concerts, Rive-King assisting in the last, all of which have been successful.

The Matinée Musical Society has given two recitals and announces two more, the next of which by Schiller, the pianist.

The School of Music has been instrumental in bringing here Neal y Stevens, Baxter Perry, Grace Hilz and Aus der Ohe.

Sternberg and the Grinfelds we have heard, and there are rumors that Hopkirk is coming.

Paderewski we have unfortunately missed, and terribly so; but hope for d'Albert.

The Detroit Philharmonic Club, an organization which has made a name for itself the past two years, is expected soon.

"Auf Wiedersehen!"

FLAUTO.

Toledo Music.

TOLEDO, Ohio, March 19, 1892.

A LARGE and well pleased audience listened to a most admirable recital Wednesday evening at Whitney & Currier's Music Hall, given by Mrs. Geneva Johnstone-Bishop, soprano, and Miss Nellie Cook, pianist. Every number of an excellent program was generously applauded, and betokened the critical and musical character of the listeners. Mrs. Bishop is a great singer. Her voice is magnificently rich and powerful, and her method exquisitely true. Her host of admirers here were enthusiastic, and vouchsafed her a perfect storm of applause at the close of her first number, in which the full power and beauty of her voice was shown.

Miss Nellie Cook is well known in this city, and has many times delighted Toledo audiences with the beauty and variety of her performances. She has made a place for herself among the foremost pianists, and her excellent playing on Wednesday evening justified the unqualified approval accorded her on this occasion. Technical difficulties were overcome with ease, beauty and variety of tone quality abounded, and she held the attention of the audience from beginning to end.

The program was well arranged and generous, and reads:

Piano soli.....	Grande gigue, D minor.....	Haessler
	Etude.....	Rubinstein
	Miss Nellie Cook.	
Soprano solo, "Salve Regina".....		Dana
	Miss Geneva Johnstone-Bishop.	
Piano soli.....	Nocturne.....	Chopin
	Aria.....	Schumann
	"Bird as Prophet".....	Schumann
	Humoresque.....	Grieg
	March in D flat.....	Hollaender
	Miss Nellie Cook.	
Soprano soli.....	"Evermore Lost to Me" (Written in 1530).....	Bach
	"Hunters' Song".....	Grieg
	"Still wie die Nacht".....	Bohm
	"Thine".....	Bohm
	Miss Geneva Johnstone-Bishop.	
Piano solo, "Valse de Juliette".....		Gounod-Raff
	Miss Nellie Cook.	
Soprano soli.....	"Slumber Song".....	Franz Ries
	Aria, from "Mount of Olives".....	Beethoven

The Eurydice Club will hold their next concert in April. They will present the cantata, "Jackdaw of Rheims."

Mr. Otto Engerson, who has but recently returned from Europe, assisted Miss Rose Clouse in a recital given this week at Columbus. Mr. Engerson has received a cordial invitation to establish himself in the capital city. He will sing at the National Music Teachers' Convention to be given at Cleveland in July.

Miss Gertrude Smith, a talented musician of Norwalk, Ohio, and who possesses a sweet voice, has been permanently engaged as soprano at the Unitarian Church of Our Father.

Mrs. Willett, who has been singing in the First Presbyterian Church at Findlay, Ohio, has permanently assumed the position of soprano in the choir of St. Paul's M. E. Church in this city, taking the place of Miss Bessie Do little, recently resigned. Mrs. Willett's excellent work is giving the best of satisfaction.

An effort is being made, so I hear, to bring Walter Damosch's orchestra here to give a concert in May. There are many enthusiasts in Toledo who are praying devoutly that the effort will be crowned with success.

The Cornell Glee Club will visit us April 5. The management of the Y. M. C. A. Star Course have secured the services of this organization for an entertainment on the date named. A handsome reception will be tendered them in a West End mansion.

The University of Michigan Glee and Banjo clubs will give a concert at Wheeler's Opera House on next Tuesday evening.

The Toledo Harmonic Society is rehearsing Barnett's "Ancient Mari-

ner" as preliminary work in preparation for the May festival which it proposes giving. The best talents will be secured for that occasion and the organization will likely astonish the musical people of the city with some excellent work. Although the divine art seems to find so little appreciation here this society continues the work of perfecting itself and devoting its time and talents to preparation for greater things. Though the recent concert given was musically an unqualified success and all the most exacting could desire, the small attendance made the affair a disappointment financially. Nevertheless under the able leadership of Prof. Amos Whiting, the society goes bravely forward, for which it deserves commendation. An invitation has been extended the Harmonic Society to take part in the music at the World's Columbian Exposition in 1893. The best vocal talent in the city is comprised in the organization, and with the systematic course of training instituted by Professor Whiting the Toledo contingent is certain to honor the city by the part it will take in the grand chorus. The society has the support of many of the most influential music loving people of the city and at present contains 100 select voices.

The charity concert, recently given at the home of Mrs. Frederick B. Shoemaker, for the benefit of the Protestant Orphans' Home, was a brilliant success in every way. The affair was given under the direction of Mr. Elvin Singer, whose musical ability and executive energy denominated him competent to bring to a successful consummation events musical. The program contained variety, was classical in conception, and the talented performers were heartily received and warmly applauded. Mr. Singer's wonderful tenor voice is under perfect control, and in the program numbers and encores he gave an exhibition of all shades of tone, from sweetest pianissimo to the most dramatic fortissimo. Miss Nellie Cook contributed much by her brilliant and artistic playing. May Barden Colburn, of Boston, violinist, on that occasion gave her initial performance here in concert, and in her hands the king of instruments spoke with no uncertain sound. She was listened to with pleasure and loudly encored. The closing number, the quartet from Verdi's "Rigoletto," was charmingly rendered, and a repetition was necessary. Mrs. F. R. Williams and Mrs. Thomas Cook were the accompanists. The program:

Quartet, from "Bohemian Girl".....	.....Balfe
Thaddeus.....	Mr. Elvin Singer.
Devilshoof.....	Mr. C. E. Wuerfel.
Arlene.....	Miss Hattie Ganser.
Queen.....	Miss Mary Chase.
Violin solo, "Airs Bohemiens".....	.....Leonard
	May Barden Colburn.
Soprano solo, Bird Song from "Robin Hood".....	.....De Koven
	Miss Grace Reals.
Piano solo, March, in D flat, op. 39.....	.....Hollaender
	Miss Nellie Cook.
Tenor solo, Romance, from "Dorothy".....	.....Cellier
	Mr. Elvin Singer.
Violin solo, "Polonaise".....	.....Allen
	May Barden Colburn.
Soprano solo, "Let me love thee".....	.....Arditi
	Miss Grace Reals.
Tenor solo, "Liebestied," from "Die Walküre".....	.....Wagner
	Mr. Elvin Singer.
Piano solo, "Valse de Juliette".....	.....Gounod-Raff
	Miss Nellie Cook.
Quartet, from "Rigoletto".....	.....Verdi
Duke from Mantua.....	Mr. Elvin Singer.
Rigoletto.....	Mr. F. R. Williams.
Gilda.....	Miss Grace Reals.
Maddalena.....	Mrs. F. R. Williams.

The Mathias Orchestra is diligently rehearsing in expectation of giving a series of conc. rts soon.

H. CROSBY FERRIS.

Charleston News.

MARCH 6, 1892.

THE present musical spirit is at a very low ebb in this city, but is beginning to look up. I feel sure that with the assistance of your journal it can be placed on a footing with any city in the South, as we have among us many very fine artists, both vocal and instrumental. Foremost among them is Mrs. Barbot, the well-known organist and vocal teacher, who was a pupil of the celebrated French teacher Lablache, and who for ten years conducted the Charleston Musical Association; also Prof. William Ortmann, violinist and teacher, who was a graduate of Leipzig Conservatory, and their many scholars.

The events of the past week were the concerts of the Schubert Male Quartet Company on the 4th and one on the 5th by the Old Guard Band, of New York.

The first named concert is the fifth of the series given under the auspices of the Y. M. C. A. and was given in their concert room. The company was assisted by Miss Eugenia M. Baldwin, soprano; Miss Ida M. Clemens, reader, and Miss Louisa Roman, accompanist. The following program was presented:

"Sailor Song".....	.....Hatton
Air and variations.....	.....Schubert Quartet.
	.....Proch
Serenade.....	.....Miss Baldwin.
	.....Schubert
Scene from "Pygmalion and Galatea".....	.....Gilbert
	.....Miss Clemens.
"Unliss".....	.....Caraciolo
"House that Jack Built".....	.....Mr. Harris.
	.....Caldicott
"Maids of Cadiz".....	.....Schubert Quartet.
	.....Delibes
"Remember now thy Creator".....	.....Miss Baldwin.
	.....Rhodes
Selected.....	.....Schubert Quartet.
	.....Miss Clemens.
"Hie Thee, Shallop".....	.....Kucken
	.....Misses Baldwin and Roman and Schubert Quartet.

The concert was attended by a large audience. The work of the various artists was received with appreciative commendation. Miss Baldwin was heard to great advantage in Delibes' "Maid of Cadiz," and sung Gounod's "King of Thule" as an encore.

The Old Guard Band concert at Owlin's Academy of Music on the 5th, was attended by a small but very appreciative audience, who frequently applauded the well delivered selections of the band.

The Deshon Opera Company opened at O'Neill's Grand Opera House, Monday, February 29, for a season of six weeks. On the 29th and March 1 they presented the "Mascot;" 2d and 3d, "Chimes of Normandy;" 4th and 5th, "Boccaccio," with "Erminie" underlined for the 7th, 8th and 19th, and "Billee Taylor" for the 9th and 10th.

All of the principals of the company have been well received, especially Frank Deshon and Ethel Vincent, who, aside from being good singers, are Charlestonians by birth and the lady pretty. May Douglas is a great favorite in this city, she having sung her way into the hearts of our people while with the Grau Company last season.

The rest of the company, while they in no way compare with the Casino

or Garden Theatre companies, are far above the average traveling opera companies, especially the chorus, which is composed of remarkably fine singers, among them Misses Marion, Hart, Berton, McKenzie and Lovett—the four first take small parts, the fifth dances as well as sings; and Mr. Deshon deserves the highest congratulations on having gathered around him such a bevy of handsome and modest young ladies. I am glad to say that the people of Charleston show their appreciation of this fact by giving Mr. Deshon and his worthy company crowded houses every night.

J. G. MOFFITT.

Leavenworth Letter.

LEAVENWORTH, Kan., March 20, 1892.

THE Lenten season has opened bright in a musical way, although we have been favored with but one concert by traveling artists, viz., the Whitney Mockridge Company. Yet our own amateur talent have kept the ball rolling, and our ears have been delighted by sweet sounds.

Two of the series of the five matinee concerts to be given for the benefit of the Leavenworth County Columbian Club have taken place. The first was given by Miss Kate Blunt, assisted by some of the best talent. The program was as follows:

Piano duet, "Silver Spring".....	.....Bendel
	Mrs. White and Miss Blunt.
Vocal, "Sunset".....	.....Dudley Buck
	Dr. Wilder.
Piano, "Rondo," op. 16.....	.....Chopin
	Miss Blunt.
Cornet, "Wreners Abchied Lied," from "Der Trompeter von Säkkingen".....	.....Nessler
	Lieutenant Parker.
"The Heavenly Message".....	.....J. Whitney Combs
	Violin, piano, organ accompaniment.
	Miss Lizzie Fenno.
Violin, "Scène der Ballet".....	.....C. de Beriot
	Miss Blunt.

The "Heavenly Message" was very effectively rendered by Miss Fenno. Her strong, sympathetic voice in the last climax soared above the instruments and filled Chickering Hall in a thrilling manner. Miss Fenno is one of our teachers, and is a pupil of Mr. Frank Tubbs, of your city.

The whole concert was artistic, and reflected much credit upon those taking part. Miss Blunt gave both of her solos, violin and piano, in a charming way. She proved herself a good student while at Stuttgart.

The second matinee, under the direction of Mrs. C. V. White, was a new departure for our amateurs, and proved a great success. The program opened with a trio for piano, violoncello and violin, from "Norma;" Mr. and Mrs. White and Miss Blunt. The second number, "Berceuse" (Hauser), by Mr. White, cello, accompanied by Mrs. White, was well given in good tone and style. The next was a selection from Mendelssohn's "Midsummer Night's Dream," for string quartet. The fourth, "Fleurs des Alpes" (Setler), clarinet solo by Pedro Meyrelles, showed great skill upon this now seldom heard solo instrument. Then came the gem of the concert, "The Soldier's Dream," by Eule, quintet; Miss Blunt, violin; Mr. Werhner, second violin; Mr. Mutter, viola; Mr. White, cello; Mr. Schwarz, double bass.

The "International Fantasia," by Epstein, piano duet, by Mrs. White and Miss Blunt, was an appropriate selection, complimentary to the Columbian Club. The concert closed with Schumann's "Traumerei," arranged as a trio—Miss Blunt, Mr. and Mrs. White—which made a fitting ending to a charming entertainment. Mrs. White is one of Sherwood's most accomplished pupils and great credit is due her for arranging our first chamber concert by home talent. These matinees are given in Carl Hoffman's lovely Chickering Hall, where Chickering grands, the best of organs, pipe and reed, are always ready to supply the demand. Mr. Hoffman gave the organ part in quartets at both concerts, and is always a favorite wherever he appears.

Leavenworth is also blessed with a Philharmonic Orchestra, of which we are proud. It was organized by Mr. Joseph Farrell, who has successfully directed it through two seasons. Mr. Farrell is director of the Opera House orchestra; he is one of our boys, studied in Leipzig and is a musical enthusiast. As a violin soloist he has made a good reputation; also as a teacher. The Philharmonic has arranged to give Sunday matinees under the direction of Pedro Meyrelles, who is also conductor of the Soldiers' Home Band.

At the concert next Sunday evening Mrs. Shelton, a charming soprano, who has lately come to us from Chicago, will sing two numbers. Sunday afternoon concerts are an experiment among us; it remains to be seen how they will be supported.

Prof. C. A. Preyer, one of our most successful piano teachers and a composer of many beautiful pieces, vocal and instrumental, will leave us about the middle of April, for Vienna, where he will recuperate his health and imbibe music. Before his departure his musical friends will give him a benefit concert. Arrangements are now being made. Mr. Preyer is a brilliant pianist and a favorite and we shall regret his absence for two years.

The high school can boast of a very interesting little quartet, of the Phi Sigma Society. It is composed of four little ones under sixteen years of age, Miss Lizzie Powell, Miss Flemming and Dana and Brewer Eddy. They gave a quartet evening at the semi-annual contest between the Alpha Omega and the Phi Sigma literary societies, in Chickering Hall, March 11. The singing was a great success—that is, the coming quartet, for these little ones are studying for that end.

Miss Mayme Havens, Mrs. Clara Clapper Morris' accompanist for the past year, has returned home, where she is recuperating from her hard winter's work. Miss Havens' nuptials will be celebrated in June and your city will gain her, our loss being your gain.

E. R. J.

Buffalo Music.

BUFFALO, March 28, 1892.

EIGHTH—last—orchestra concert, Miss Maud Powell

solist:	
"Wedding Music".....	.....Adolf Jensen
1. "Bridal Song".....	
2. "Reigen" (bridal dance).....	
3. "Festival March".....	
"Introduction and Rondo Capriccioso".....	.....Camille Saint-Saëns
	Miss Maud Powell.
"Waldweben," from "Siegfried".....	.....Richard Wagner
"Norwegian Artists' Carnival".....	.....Johan Svendsen
Legende.....	.....John Lund
Prelude from "Eve".....	.....Jules Massenet
Aubade from "Le Cid".....	
Song.....	.....From "Norwegian Suite".....Heinrich Hofmann
Spring dance.....	.....Peter Benoit
Kirmes scene from "Charlotte Corday".....	.....Johann Sebastian Bach
Air.....	.....Pablo de Sarasate
Gipsy Dances.....	Miss Maud Powell.
Rhapsody, "España".....	.....Emanuel Chabrier
Mr. John Lund conductor; Mr. F. W. Riesberg accompanist.	
How is that for a program? From Bach to Wagner—"pay your money	

and take your choice." Such a pleasing variety we have never before had. It was called a "request program," and the orchestra, thoroughly familiar with all the numbers, never played better. A particularly happy thought was it to engage Miss Powell, who is a princess of the violin and a brick of a girl, as I happen to know from many years back. She is the soloist who has been asked to play twice at these, our finest concerts, and her brilliant playing on this occasion surpassed anything I have heard from her. She was compelled to play a double encore, and even then the audience did not say "Let her go" (no slang intended).

Mr. Lund was presented with a fine baton and a laurel wreath, Mr. Lautz—"Buffalo's Higginson"—with a beautiful Italian vase, and I—I got a smile from Maid Maud that was worth all those things.

Mr. Lautz, who has backed these concerts, announces a continuation next season with a larger orchestra, under the title "Symphony Concerts." Mr. John Lund conductor, as heretofore. He has done wonders with a comparatively limited orchestra, and is the man. Look at this list of twenty-three novelties presented in eight concerts and imagine the amount of work it represents on his part:

Suite, "Sylvia".....	Delibes
"La Belle au Bois Dormant".....	Tchaikowsky
"The First Meeting," melody.....	Grieg
Intermezzo, from "Cavalleria Rusticana".....	Mascagni
"Marche Slave".....	Tchaikowsky
Scenes, "Pittoresques".....	Massenet
New Hungarian Dance.....	Hofmann
Scenes from the "Valkyrie".....	Reinecke
Overture, "Festival of Peace".....	Herbert
Andante and tarantella.....	Van der Stucken
Music to "The Tempest".....	Bonvin
"Andalouse".....	Massenet
Aubade.....	
"Waldweben," from "Siegfried".....	Benoit
Kirmes scene from "Charlotte Corday".....	Guirand
"Danse Persane".....	Jensen
"Wedding Music".....	
"Norwegian Artists' Carnival".....	Ole Bull
"Melody".....	
"Rhapsody Espana".....	Dvorak
Overture, "Der Bauer ein Schelm".....	Massenet
"Sarabande Espagnole".....	

All this we owe to generous, public spirited Fred. C. M. LAUTZ—and I want this in big letters.

The Grünfelds gave an interesting chamber concert last week, assisted by their fine accompanist, Mr. M. A. Kaschotka. I heard Pianist Grünfeld in Leipzig in '88, and it struck me that he played better then; however, I was more easily impressed in those youthful days, and so let us give him the benefit of the doubt.

The Söngerbund concert under Samau (who goes to Philadelphia as conductor of the Jung Männerchor) went off smoothly, indeed, too smoothly; there were too many andantes, and so the evening lacked spirit and brightness. Variety, variety is what makes a program.

The genuine German delight in nature, that appreciation of the beautiful, was potent in the many allusions in the text to "woods, hills, streams, moon, birds" and all that.

Mrs. Caldwell, of Toronto, was the soloist. She sang the same class of songs as does Annie Louise Tanner or Mary Howe, and once actually piped a high G flat. Mrs. Blight, her accompanist, also of Toronto, deserves special mention.

Miss Margaret Hall, of Boston, gave a song recital, accompanied by Dr. Wm. S. Waith, which was much enjoyed by the large audience present. Mrs. George Fiske was instrumental in arranging the matter, and has the thanks of all Buffalonians—and several of their dollars, too, I trust.

That merry little man, Marshall P. Wilder, gave one of his evenings, pleasantly assisted by Miss Sears, Mrs. Northrop and the Eolian Quartet, who had a frog in their throat this time.

Mrs. de Roode-Rice, of Chicago, has finished her very instructive, entertaining and successful course of lecture recitals. *Merci*, Mrs. De Roode; *danke*, Miss Hadcock, for these!

Mr. Gilbert, organist and choirmaster of St. Paul's, leaves there at Easter. Over fifty applications for the place have been received.

F. W. RIESBERG.

Springfield Scintillations.

SPRINGFIELD, MASS., March 26.

ALTHOUGH your valuable journal is overflowing with musical news from all parts of the world, our "City of Homes" has been overlooked, and as we think "we are in the swim," I venture to send a program of our Orpheus Club.

This club is composed of sixty male voices, under the direction of Mr. E. Cutter, Jr., of Boston. It gave the third concert of its eighteenth season, Wednesday, the 23d, with the assistance of Mrs. Lillian Blauvelt, soprano, and Mr. Heinrich Meyn, baritone. Following is the program:

"German Motto".....	Hugo Jungst
"Vineta".....	Adt
"Love me if I live".....	A. Foote
Songs.....	G. W. Chadwick
"The Lament".....	J. Jordan
"Bedouin Love Song".....	Mr. Meyn.
"The Martyrs of the Arena".....	L. de Rille
Jewel Song from "Faust".....	Gounod
.....	Mrs. Blauvelt.
"It was not so to be".....	Nealer
Duet from "Cavalleria Rusticana".....	Mascagni
.....	Mrs. Blauvelt and Mr. Meyn.
"Farewell" (composed for the club).....	E. Cutter, Jr.
Bolero from "Les Filles des Cadix".....	Delibes
.....	Mrs. Blauvelt.
"Corinthian Folk Song".....	Joh. Herbeck
"In a Gondola".....	Meyer-Helmund
Songs.....	C. Johns
"I love and the world is mine".....	C. Bohm
"Thine Only".....	Mr. Meyn.
"In the Storm".....	E. Schultz
(With baritone solo.)	

The club was in good voice and sang well, with the exception of a few places where the first tenor seemed to lose hold on earth and soar to unknown heights with a very doubtful falsetto.

The "German Motto" and "Corinthian Folk Song" were first heard in Berlin by a member of the club, and upon returning he presented them to the club.

They are fine specimens of German part songs, but were sung with that "tired feeling" so peculiar to our local singers.

It seems well nigh impossible for New England people to sing with that intense fervor and freedom so necessary to a good performance.

Mrs. Blauvelt has a light, clear soprano voice, and sings with so much chic and dramatic force that she is charming.

Mr. Meyn sings even better than when heard here a year ago, and his excellent voice and good style have won for him an enviable position.

F. K. WHEELER.

Philadelphia Correspondence.

PHILADELPHIA, March 26, 1892.

THE past week has been one of great activity in musical circles here.

The enjoyable series of concerts by the New York Symphony Orchestra, under the direction of Mr. Damrosch, came to a close with last Monday evening's performance, and the success with which the work of this most excellent band has been received augurs well for their future position in the estimation of Philadelphia music lovers. While yet lacking in many of the attributes of a well balanced orchestra, Mr. Damrosch's men have manifested so marked an improvement in their tone and attack that great expectations are formed concerning their work in future seasons.

The program comprised Beethoven's "Leonore" overture No. 3, scenes from Berlioz's dramatic symphony, "Romeo and Juliet;" Wagner's "The Ride of the Valkyries," "Siegfried's Funeral March" and "Spring Song," the latter sung by Mr. Campanini, who is still a great favorite here. He also sang Beethoven's "Adelaide."

The Adamowski Quartet gave their last concert of the season at the Haseltine Galleries on Tuesday, when Beethoven's quartet, op. 18, No. 4, the Grieg quartet in G minor, op. 27, and a scherzo by Mr. Owen Wister, of this city, were rendered in the same artistic style which has given the quartet so enviable a position in the estimation of Philadelphians. The soloist was Mrs. Spencer Ervin, who sang selections by Delibes, Meyer-Helmund, Gounod and Rode.

Mr. and Mrs. Henschel gave two delightful recitals at the Chestnut Street Opera House on Tuesday and Friday. Though artistically a great success, the efforts of these two most finished artists brought forward two of the poorest houses we have seen in Philadelphia this season.

In direct contrast was the enormous mass of people who crowded auditorium and stage of the Academy of Music on the occasion of Paderewski's final appearance here on Thursday afternoon.

The great pianist, who was most enthusiastically received, was at his best and gave most enjoyable renditions of Schumann's "Etudes Symphoniques," one of Schubert's lovely "Impromptus," Liszt's transcriptions of Schubert's "Erikoenig" and "Serenade" and a group of Chopin numbers, including the familiar "Marche Funèbre."

Thursday evening's organ recital by Mr. Stanley Addicks in the auditorium of the Drexel Institute was well attended. I append program:

Fantasia and fugue in G minor.....	Bach
Allegretto in C minor.....	Guilmant
Vocal, "My Heart at Thy Dear Voice".....	Saint-Saëns

Mrs. Emma Suelke.

Triumphal march.....	Liszt
Offertoire in A flat.....	Salome
Song, "Heart's Delight".....	Gilchrist

Mrs. Suelke.

Postlude in E flat.....	Wely
Air with variations and finale fugato.....	Smart

Mrs. Boice Hunsicker, whose "Musical Classicque" took place too late for notice in this letter, was assisted by Peter Marzen, tenor; Mary Gregory Murray, pianist; Mr. Alvin Hunsicker, baritone; Mr. Rudolph Hennig, cellist; Mr. Gustav Hille, violin; Mr. Richard Schmidt, violin; Mr. Koehler, viola, and Mr. Thomas A. Becket, accompanist.

A. H.

Minneapolis Music.

MINNEAPOLIS, March 28.

"BABY EDWARDS' " CONCERT.

MINNEAPOLIS has its genuine musical prodigy in the person of "Baby Edwards," as she is called. On the evening of March 18 she made her debut before a large audience at the Lyceum. A mere baby she really is, being only three years and ten months old. A sweet, winsome child in snow white dress reaching to the toddling feet, beautiful curls hanging to the shoulders, she made her little bow, throwing kisses from her pink finger tips to the delighted audience, who enthusiastically greeted her. Her playing is wonderful, her rhythm accurate and her fingering skillful.

There is not the least childish uncertainty about her. Instead, so essentially is she a born musician that once seated at the piano she becomes so thoroughly engrossed in her own performance that not even the continued and enthusiastic applause could make her turn her baby head. She has a most remarkable memory, and her keen perception of harmony is that of an artist. Of course she plays from memory alone, and her numbers given upon the program are but a small portion of what she can do. As the tiny fingers moved among the keys attention and eagerness were in every lineament of the infantile face. She has so entirely a musical nature that in her expression is an inspiration. The changes in key, time and movement are not a one the exercise of memory, for in improvising an accompaniment the inspiration is too apparent to be mistaken.

"Baby Edwards" is a musical genius, and it is to be hoped that she will have the opportunity to grow up in the sphere to which she is born. She rendered the air of Mendelssohn's "Wedding March," her father accompanying her upon a second piano; played an accompaniment to a lullaby sung by Miss Jainings, improvised an accompaniment to a song by Miss Hamilton, accompanied Miss Bragg, who played a fantasia pastorale upon the violin. This fantasia was in six movements in six different keys, but "Baby Edwards" made no mistakes, although the written music covers eleven pages. The child is not pushed, however. There is no forcing the musical powers, no overtaxing the memory. She is a born musician, infantile at present, yet even now exhibiting in a wonderful manner her innate genius. It is time these artists were making their appearance upon the scene of action, for the old ones are fast leaving us. The rest of the musical program at this concert was rendered by well-known prominent local talent and as always highly enjoyed.

DANZ SYMPHONY ORCHESTRA.

The last concert of the last series for this season was given at Harmonia Hall on the afternoon of Sunday, March 20. The hall was crowded with an appreciative audience of music lovers, and the concert was in every particular a rich treat. The program was a very attractive one. The appearance of the young first violinist, Emil Straka, of St. Paul, at one time concertmaster for Mr. Danz, was an occasion of great rejoicing to his many friends in Minneapolis. Mr. Straka is a brilliant as well as soulful musician, and his playing is always enjoyed.

The most noticeable feature was the cello quartet, who rendered "Souvenir de Curis," Paque, giving in response to enthusiastic encore a brilliant little serenade.

Another number receiving very marked approbation was the "Flirtation," for string orchestra, by Steck, to which they responded by repetition.

"Danse Macabre," Saint-Saëns, was beautifully rendered. In this the violin obligato, by Heinrich Hoerel, was most noticeable. His bowing

was artistic and his conception exceptionally fine. He is essentially an impressive player, being himself thoroughly imbued with the spirit of the theme he presents. The entire program was as follows:

March, "Fest".....	Mrs. Mathilda Milch
.....	Arranged by C. M. Selling.
Overture, "The Mill on the Cliff".....	Reissiger
Allegro vivacissimo, "Scotch Symphony".....	Mendelssohn
"Danse Macabre".....	Saint-Saëns
"Ballet Music," "King Henry VII.".....	.....
"Souvenir de Curis".....	Paque
"Flirtation".....	Steck
Overture, "Jubel".....	Weber

These Sunday concerts have been a most instructive as well as enjoyable recreation to the lovers of orchestral music in our city.

Mr. Danz has not spared himself in any way to invite a love for and to educate to a high degree of excellence the popular taste for this class of music. He has had to combat and remove many obstacles which would naturally arise in a new and almost untried field of musical effect, but he has met with splendid success, and Minneapolis' musical element generously and freely accord him the appreciation his work so richly merits.

ACTON HORTON.

Ottawa, Canada, Correspondence.

MARCH 21.

I HAVE to chronicle events musical for the past month in the following order: Recitals of the Krause School, February 20 and 27; piano recital, Miss O'Reilly, March 1; pupils' recital of vocal and instrumental music of Canadian College of Music and distribution of diplomas of Associate London College of Music, March 5; song recital of Miss Denzil's pupils, March 15; performance of Stainer's "Crucifixion" by the choir of St. Alban the Martyr every Friday evening during Lent. Space will not admit of diffuse remark on each of these subjects, but I will endeavor to say a little of each. The piano recitals of the Krause School (Miss Lampman and Mr. Whyte first demand attention, and it is a pleasure to be able to speak in terms of praise of them.

Miss O'Reilly's recital introduced to an Ottawa audience Lord Kilcourse as solo vocalist, and the impression his lordship made as an amateur was very good indeed. Miss O'Reilly was assisted by Mr. R. W. Brewer, violinist, who contributed "Legende" (Wienlawski) very charmingly. Of Miss O'Reilly's playing I have so often spoken eulogistically that nothing remains for me but to point to the fact of the *chef d'œuvre* of the evening being Raff "Rigaudon" and more decidedly the Chopin concerto in E minor orchestral parts on a second piano by Mr. H. C. Grounds.

The pupils' concert at the Canadian College of Music calls for special mention, from the fact that a distribution of the diplomas of Associate Musicians of the London (England) College of Music was made to the following young ladies: Misses Shoudis, Masson, Bell, Lane and Stewart. Miss Lane, one of the successful candidates, delivered a very charming essay on Mendelssohn and Schumann. The article was well constructed, clearly and distinctly spoken. This was the first of a series of monthly concerts, and the college is to be congratulated on its presentation of pianistic talent among its students. Undoubtedly the Krause School and the latter institution have the cream of musical ability here. Miss Denzil's pupil concert was interesting and well attended.

Miss O'Reilly and Mr. Grounds contributed "Danse Macabre," Saint-Saëns, and were vociferously redemanded. April 5 will witness the presentation of Mendelssohn's "Athalie" by the Philharmonic Society under the baton of Mr. F. C. Smythe, Mus. B.Sc., T. C. D., conductor, as a first part, and Max Heinrich will fill in the second portion of the program. By the way I must say a word in re the performance of "The Crucifixion," at St. Alban's. The oratorio is really beautiful in itself, and the choir is to be felicitated on a good measure of success in its rendition, both in point of solo and choral work.

LEONATUS.

Mrs. Thurber's Plans.

IT is the only musical institute in America, said Mrs. Thurber last Sunday, speaking of the National Conservatory, "in which the groundwork of a thorough musical education is laid and the structure afterward carried to completion. We ask no money from talented candidates for admission who are unable to pay for high-class tuition. You will see 150 of our pupils on the stage Monday night, not one of whom has paid a cent, and we have a right to address ourselves to all patriotic and music loving Americans. We want something better than a bad position in violin playing, bad holding of the hands in piano playing, the ruination of good voices by bad training.

"We need something better than ignorant professors. I have had an experience with such—yes, more than the public is aware of. We must have true principles in every branch of art, and as soon as the American people come to this conclusion we shall have better results.

"You know we have with us Victor Capoul, and we hope to give in May an opera with our own pupils. Next year we shall put into practice a théâtre d'application, and if the young men and women wish to learn how to act and sing I would advise them to join Messrs. Capoul and Spatio's classes.

"We look for great results from the conservatory. Our new director, Antonin Dvorák, has expressed to me his views on the necessity of our furthering art in the United States and his earnest desire to advance the work of the National Conservatory of Music."—"Herald."

A Debutante.—Miss Rhodes, daughter of a former New York journalist, makes her debut in grand opera at Florence this week. She is a pupil of Marchesi, who says she is a singer of promise.

NEW YORK COLLEGE OF MUSIC.

ALEXANDER LAMBERT, DIRECTOR.

Mme. FURSCH-MADI, Principal of Vocal Department.

ALL BRANCHES OF MUSIC TAUGHT.

Faculty comprises the most eminent instructors.

NOTICE.—The New York College of Music HAS REMOVED to its new and handsome building

128 and 130 EAST 59th STREET.

Paris Musical Items.

PARIS, March 8, 1898.

NOW that Lent has commenced society people seem to vie with each other in providing enjoyable entertainments in the shape of musicales, &c. It seems to be the favorite mode of entertainment here, and a very pleasant one. Mrs. Walden Pell, in the Avenue Montaigne, gave her last musical reception last Friday evening, which was crowded as usual with the élite of French, English and American society. Tea was served in the small salon, and at the sound of the bell tea cups disappeared and the musical program commenced. There were selections given by Miss Bresler, the young harpist, only thirteen years old, who obtained the first prize at the Paris Conservatoire, a pupil of Hasselmans; Miss Gourier, a piano solo, and also Mr. Holman, the Belgian 'cellist, played the adagio from his concerto and a mazurka by Popper with perfection. Several amateur society people not only graced the assembly with their presence but also contributed to the enjoyment of the afternoon with selections, among the most prominent of which were the Baroness de Popper, who sang delightfully songs of Massenet and Delibes; also the blond Comtesse Mniszech sang Sauzay's "Vieille Chanson" and Massenet's "Sérénade d'Harlequin." Mrs. Fourton's effective singing was also much enjoyed. There was a recitation by little Victor Hennes, and Miss Verteuil recited a tirade from "Phèdre." I noticed among others present Mrs. Wm. Astor, Mrs. Luckmeyer (who gives such pleasant musicales), Mrs. John Munroe, Baronne de Klenck, Comtesse de Sibour, Mrs. Roosevelt, Mrs. Corbyn, Comtesse de Trobri and Comtesse de Coetlogon.

Among the professionals present were Mrs. Van Arnheim, Mr. Wolf and wife, Blanche Taylor, Marchesi, Miss Carritte, Miss Nettie Hooper and many others. Many of the guests attended the same afternoon another musicale, given at the studio of Mr. Frank Holman and his brother, Mr. Ch. Black, in their studio in the Avenue Breteuil; over 200 invitations were accepted, and the studio was crowded with a representative audience, principally Americans. The artists assisting in the musical program were Mrs. Marguerite Holmes, a Marchesi pupil, who sang the "Vieille Chanson," by Nevin, and "Mysotis," by Faure. Mrs. E. R. Pratt, the contralto, a Sbrille pupil, rendered magnificently an aria from Gounod's "Queen of Sheba" and some English songs. Mr. Geo. Magrath, the solo pianist, played several solos and a Rubinstein sonata with Mr. Mariotte, the 'cellist. Mr. Black's voice was heard to advantage in the solo "Arrow and Song," composed and dedicated to him by his friend Mr. Wilmarth, and also in Hope Temple's "Fond Heart, Farewell." The accompaniments were played by Mr. Panzani and myself. Many prominent people were present, including Mr. Whitelaw Reid and wife, Consul General King and wife, Theodore Tilton, A. A. Anderson, the artist, Père Hyacinthe and wife, the Countess Kessler, Mrs. Ed. Scovill, Mrs. Albertina, Mr. Faure, Pauline Viardot, Mrs. Lucy Hooper and several Marchesi pupils—Miss Nellie Rowe, Miss Devlin, Miss Seeley, Miss Maud Young and Miss Blanche Taylor.

Mrs. Noyes, wife of the Rev. Dr. Noyes, gave also a charming musicale at her rooms in the Rue St. Philippe du Roule. Miss Yates, a young Australian lady, played exquisite selections on the violin. Miss Whitbred sang several numbers. The musicale was complimentary to Bishop Wilkinson and a large number of American society were present. Miss Nita Carritte, the young American soprano, who was selected by Bridgman, the artist, as one of his figures in his celebrated picture, "The Ball at the Embassy," and who expects to appear here in opera very soon, also gave a charming "at home" on Sunday eve last. Mr. Holman, the 'cellist, played several numbers. Mr. Black sang, and Miss Hope Temple, who is here in Paris studying harmony, sang some of her own compositions. At the Lamoureux concert a large audience was present, attracted no doubt by the first appearance here of Eugene Oudin, who sang "Le Solitaire" by Grieg, and also took part with Mr. Engel, Mesdames Leroux and Janssen in Beethoven's Ninth Symphony with chorus and orchestra. The orchestral portion was magnificently given, but after having heard the work given so finely at home with large chorus it suffered somewhat by comparison. The chorus only numbered about 150; the quartet also was a little weak, the voices not being sufficiently strong, with the exception of Mr. Engel, who possesses a magnificent tenor robust voice, which he showed to much advantage in "Walter's Song" from the "Meistersinger." The orchestra played with exquisite finish Mendelssohn's overture to "Ruy Blas" and as a finale Berlioz's "Rakoczy March," from the "Damnation of Faust," which sent the large audience home in a happy frame of mind. At the Colonne concert Mr. Johannes Wolf played the Godard violin concerto. Augusta Holmes' symphony, "Au pays bleu," was repeated and the orchestra played the overture to Beethoven's "Ruins of Athens" and "The Ride of the Valkyries" of Wagner. It seems strange in view of the political situation here that the Wagner numbers are received with such enthusiasm.

At the Opera Comique Miss Arnoldson has reappeared in

the rôle of "Lakmé." She has just received the decoration of "Légion d'Honneur" from the King of Sweden for her delightful rendition of the part of "Lakmé." Sybil Sanderson returns here also and is announced to sing "Manon," in which she made such a success in Russia. Last Sunday eve Mr. Gounod gave a repetition of the music of "Don Giovanni," of Mozart, with a new libretto, at his hotel in the Place Malesherbes. The artists who interpreted the score were all pupils of Giraudet, the singing teacher, the orchestral portions being given with two pianos and a cabinet organ. The death is announced of Mrs. Theisen, who made a success at the Grand Opera, under the name of Miss Edith Ploux.

Annette Essipoff, the Viennese pianist, who has not appeared here for two years, is announced for a concert at the Salle Erard March 10. The new organ just built for the Church St. Germain des Prés, on the Boulevard St. Germain, is to be opened shortly and a recital announced by Mr. Widor, the organist of St. Sulpice. I have just heard that Marchesi has signed a contract to sail for America July 15, to teach in Boston for two months during the summer. As soon as I hear more definitely about it will write further in regard to it.

WILL TAYLOR.

The Van Gerbig Concert.

MR. BAREND VAN GERBIG gave a concert in Chamber Music Hall last Monday evening before a large and fashionable audience. The following program was presented:

"Papillons".....	Schumann
Mr. Barend Van Gerbig.	
"Liebesglück".....	M. Spicker
"Liebesweh".....	F. Arons
"In May".....	J. P. Black
Mr. Francis Fischer Powers.	
Rondo, for piano and orchestra.....	B. Van Gerbig
(Arranged for two pianos.)	
Mr. Barend Van Gerbig and Mr. Edw. Bergé.	
"The Asra".....	Rubinstein
"Ninn".....	Tosti
Baroness Von Meyerinck.	
Andante.....	F. Molique
"Am Springbrunnen".....	B. Darsdoff
Mr. Rudolf Nagel.	
Two songs (manuscript).....	B. Van Gerbig
"Vergleiches Staendchen".....	Brahms
Baroness Von Meyerinck.	
Mazurka.....	
Nocturno.....	Chopin
Valse.....	
Mr. Barend Van Gerbig.	

Mr. Van Gerbig plays with a firm musical touch and with intelligence. He was very well received, as was Mr. Powers, the baritone, who was in excellent voice.

Three of Mr. Van Gerbig's compositions were played—a rondo for piano and orchestra given on two pianos, which was well written, and two songs yet in manuscript. The Baroness Von Meyerinck also added to the pleasure of the evening.

Something About Sangiovanni.

425 MAIN STREET, WORCESTER, March 14, 1898.

Editors Musical Courier:

IT may interest some of your readers to learn some particulars of the career of the lamented Antonio Sangiovanni, the celebrated singing master of Milan, who taught to so many Americans the art of "bel canto Italiano."

He died at Milan on January 6, after a long illness, attended with great suffering.

He was born at Bergamo on September 14, 1831, and from his sixth year manifested a great talent for music, so that the celebrated Maestro Mayr (who at that time was musical director of the chapel of Santa Maria Maggiore, of Bergamo) composed expressly for the boy a "solo for contralto," that was performed in that basilica, in public, by the little Sangiovanni. At fourteen years of age he entered as student at the conservatory of Milan, where he had for companions Ponchielli, Corbellini and Cagnoni, who wrote for him his celebrated opera of "Don Bucefalo."

Having completed his studies at the age of twenty years, Sangiovanni left the conservatory and was engaged for Paris, where he made his debut in "La Gazza Ladra," of Rossini, and then sang in the "Barbiere," with Ranconi and Albini, the great contralto, who afterward studied her operatic rôles with the young tenor.

From Paris he passed to Belgium, thence to America, and returned to England and Spain, singing alternately in opera and concert for the space of seven years.

Returning to Italy, the directors of the Royal Conservatory of Milan begged him to accept the chair of professor of singing in that celebrated institution, and for family reasons he abandoned his operatic career and accepted that most honorable position, which he held for the space of thirty-seven years.

When visiting Milan in the summer of 1888, for the third time, for the purpose of reviewing the Italian operas with the master, I was forcibly struck by his changed appearance, which indicated great physical weakness, and his death was not unexpected. These few lines will serve, though

unworthily, to bring to mind one who was venerated by his many pupils.

His widow, Mrs. Emilia Sangiovanni, announces that she has assumed the direction of the school of her late husband, and having been herself his pupil is prepared to continue in his footsteps the instruction of those artists who may desire to be trained in accordance with the ancient Italian traditions.

Yours sincerely, BEN. T. HAMMOND.

Musical Items.

The Voss Boys.—Two New York boys, Frederick and Otto Voss, having finished their studies in the Leipzig Conservatory, are now studying under the great tone master, Leschetizky, master of Paderewski, Essipoff, Hopekirk, Bloomfield, &c., in Vienna.

Another National Conservatory Concert.—The National Conservatory of America gave a very successful concert last Monday evening at the Brooklyn Academy of Music for the benefit of the building fund of the Memorial Hospital. Frank Van der Stucken conducted. Mayor Boody presided.

Paderewski Sails.—Paderewski sailed yesterday morning on the Trave for Europe, accompanied by his secretary, the Rev. Victor Hugo Goerlitz. *Bon voyage and au revoir.*

Meyerbeer's Fugue.—When Meyerbeer was a boy he was placed under the tuition of Weber, who at that time was also young and a pupil of the celebrated Abbé Vogler, the greatest contrapuntist of his own and, as he thought, of any other age. As an exercise Meyerbeer wrote a fugue, which he submitted to Weber, and of which the latter was so proud that he determined to send it to Vogler as an illustration of what could be done by a bright boy. Months elapsed and nothing was heard of the fugue, when finally, after hope had been given up of Vogler ever replying to the missive of Weber, there arrived by post an enormous package.

On being opened it was found to be a ponderous manuscript divided into three parts. The first was a treatise on the art of fugue and counterpoint in general, with numerous illustrations from the great masters and from Vogler's own works. The second was a dissertation on Meyerbeer's production, which, bar by bar, was dissected with merciless severity, and at the conclusion was pronounced by Vogler to be positively the worst fugue he ever had the misfortune to see.

The third part of this remarkable epistle was a fugue by Vogler himself on the same subject Meyerbeer had chosen and analyzed passage by passage, from beginning to end, for the specific purpose of showing how good it was. The treatise and the dissertation on the two fugues are not now known to be in existence, and the only relic of Vogler's months of labor bestowed on so whimsical a subject is the phrase "as bad as Meyerbeer's fugue."

Foreign Items.

Alas! Poor Gerster.—Etelka Gerster has recently emerged from her retirement to give two concerts in Berlin, at which the magic of her name drew large audiences and elicited from them much applause. But the critics found, as they did in this country when she appeared a few years ago, that her wonderful voice had almost entirely disappeared, and that the effect of the once great artist's singing was only a source of pain to those who remembered her in her glory.

Sullivan Declines.—London, March 26.—Sir Arthur Sullivan has been obliged to decline a commission to write a cantata for the Leeds Music Festival. Hubert Parry has also been too busy to undertake the work, and the festival will therefore be robbed of an expected novelty. Sir Arthur Sullivan has definitely undertaken to write an opera on Mr. Gilbert's libretto after he has finished the work upon which he and Sydney Grundy are at present engaged. This last mentioned opera, which as yet has not been named, will be produced at the Savoy Theatre.

Melba's Opinion of the De Reszkés.—It appears that Mr. Abbey wanted Melba, the Australian prima donna, whose name is so prominently before the public, for the current opera season. Would she come across the ocean? Yes. Would she accept \$1,500 a night? Yes; if specially starred and featured. Ah! but the impresario thought that would be impossible. He had a great many artists in his company and starred no one—not even De Reszkés or Lassalle. At this Melba opened her mouth and spoke: "The De Reszkés and Lassalle! I wouldn't wish to be in a company depending on their attraction with the public! They never draw money. The box office proves it. Great artists, maybe, but cold and unsympathetic."

Valda's Suit.—It is not often that a popular prima donna appears in the bankruptcy court. Naturally Valda's appearance there last week in London on her own petition has created much comment. The facts of the matter are that Valda was compelled to take this step to rid herself from the extortions of the creditors of her husband, Ewing Cameron, from whom she was legally divorced two years ago. Valda is a native of Boston and has the sympathy of the entire American contingent in London, who are familiar with Ewing Cameron's vagaries.

THE MUSIC TRADE.

This paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

MUSICAL COURIER COMPANY.

(Incorporated under the Laws of the State of New York.)

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No. 682.

NEW YORK, WEDNESDAY, MARCH 30, 1892.

HUGH HARDMAN must have turned in his grave when he found that Leopold Peck was advertising the Hardman piano in conjunction with a royal crest.

HERE is another specimen: "Find check for one year's subscription, as we do not intend to be without your valuable paper. J. A. Thayer & Co., Attleboro, Mass." This firm is one of the most active and enterprising in the piano and organ trade of Eastern Massachusetts.

IT may be of some interest to certain interests to learn that by a recent decision of the Court of Appeal at Berlin it seems that, according to German law, copyright music cannot be reproduced by means of perforated sheets, or other mechanical apparatus, without the consent of the holder of the copyright.

WHAT an enormous amount of ground is covered every year by R. S. Howard, the traveling representative of the New England Piano Company! He got into Boston early last week; was here again on Friday; left for Philadelphia and Pittsburgh that night and is due in Chicago April 1. Early the following week he starts for Denver and the coast, and thus he keeps it up all year. Mr. Howard is the leading piano traveler in the wholesale division of the business and his knowledge of the trade is invaluable.

Mr. Daniel Mayer has purchased the London branch of the well-known firm of S. & P. Erard, of London and Paris. Mr. Mayer, who is well known in the trade, as he was formerly a member of the firm of Godfrey, of Southsea, will likewise control the whole of Erard's business in Great Britain and the British colonies. The piano business will continue to be carried on at Messrs. Erard's premises in Great Marlborough street, the piano branch being entirely distinct from Mr. Daniel Mayer's concert agency.—London "Music Trades Review."

IT is whispered that some of Mr. Mayer's piano virtuosos will play the Erard pianos in public hereafter. Mr. Mayer is progressive and combative and the light winged *Musca domestica*, known otherwise as the fly, is not permitted long to linger upon his soft and dewy cheek.

AMONG the visitors to this city last week was Mr. Chas. W. Newman, of Newman Brothers, the Chicago organ manufacturers. Mr. Newman came here at the earnest solicitation of Mr. Jack Haynes, who desired him to investigate his system of doing business and also to introduce him to a number of Newman organ agents in Mr. Haynes' territory who are not acquainted with the Newmans personally. Mr. Newman was highly gratified at everything Mr. Haynes had accomplished, and he tells us that his company had just purchased a plot of ground 100x50 on the Dix street side of their Chicago factory, giving them 155x198 feet on that street and on Chicago avenue. They are now producing 150 organs a week. Mr. John A. Newman, Jr., is in Southern California

for his health, and Mr. Gus R. Newman is hard at work at the factory with Charles W. Newman. Their trade is increasing with each month.

CONOVER PIANOS

GRAND AND UPRIGHT.



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THIS is the first official announcement of the principle and methods to be pursued in presenting to the trade the character of the Conover piano as it will be maintained by its factors. The quality of the Conover piano has always inspired the respect and admiration of the musician. The durability of the instrument gave to the dealer confidence in its value as a mercantile investment and its beauty made it an attraction in any well ordered piano establishment.

These features will continue as incorporated parts of the Conover system, and the Conover pianos, made under their enlarged scope, will share in the universal prosperity of that line of instruments that appeal to the best class of trade and to the taste of the cultivated musician.

The grand, of which an illustration appears above, is the latest triumph of the manufacturers and will not only be heard, but be heard from.

H. G. FARNHAM, the advertising manager of H. Blasius & Sons, of Philadelphia, says in the "Times" of that city:

Philadelphia may be slow in some things, but not in the development of the piano industry. We don't consider ourselves second to any city in that respect.

What do you mean, Mr. Farnham? Your city does not produce as many pianos annually as one of the medium sized factories of Boston or Chicago does. Baltimore has one factory—the Knabe factory—that turns out more pianos a year than all of the small factories of Philadelphia combined. The firms in your city dealing in outside pianos sell more in one week than you make in three months. It may be all very well to tell these stories to people who call at the Blasius wareroom and are solicited to purchase a Philadelphia piano made by Blasius, but it will not do to put these kind of retail piano salesmen cock and bull stories into print and not expect them to be contradicted by authority.

MR. HARRY O. BROWN, of the staff of THE MUSICAL COURIER, who has been confined to his house for a fortnight by severe illness, is now sufficiently recovered to be at his desk again.

THE "London and Provincial Music Trades Review" of March 15, in referring to recent agitations in the piano trade of this city, says that "the ridiculous idea that an association, however powerful, can dictate terms to the press is exploded."

In justice to some of the leading members of the association, we desire to state that they disclaim any such intention as was given out by those who first disseminated the idea that the association intended to control the music trade press. Those who felt inclined to do so have since then slightly altered their notions. The world "do move."

WE reproduce portion of a letter recently received at this office from Richmond, Ind.:

RICHMOND, Ind., March 22, 1892.

I took a little run down South a few days ago and visited our agents at Atlanta, Ga., Messrs. Miles & Stiff, and found them an active, wideawake firm, full of snap and every indication of doing an elegant business. If their general trade is as good on each piano they handle as it is with the Starr piano then they have got all they need wish for. Mr. Stiff is the music man of the firm, leader of the choir in the Trinity M. E. Church, a fine, high toned gentleman and an excellent business man. It is the many agents like Miles & Stiff that give us such orders which run our factory now overtime.

At Knoxville I visited our friend and agent Mr. McArthur, of the McArthur Music House. He has a most elegantly appointed store; it is really a comfort to go there and see how nicely he has it fitted up. He, too, is doing an excellent business, but I think in Knoxville they are feeling the effects of the severe hard times more than they are in Atlanta. The attentions and kindness shown me by both Mr. and Mrs. McArthur were very pleasant indeed.

We are running our factory now and have been for more than two months in more than half of the departments on overtime; in fact the men have orders to work as many hours per day as they wish, and yet we are away, away behind our orders. The complaint of "dullness," as spoken of by a good many Eastern houses, does not seem to have reached us at all as yet.

Very truly yours, BENJ. STARR.

STEINWAY'S DONATION.

MR. WILLIAM STEINWAY donated a beautiful parlor grand to the Actors' Fair Fund.

Notice.

Editors Musical Courier:

SEVERAL customers have informed me that a certain party on Fifth avenue, being asked as to the virtues of the piano made by the Schubert Piano Company, exhibits a piano containing a three-quarter plate and bearing the name Schubert on the name board. Said party instructs the problematic customers that the instrument is a product of Mr. Peter Duffy, and as it is in a lamentable condition it suits said party to show it whenever he has the slightest chance of doing so. I beg to inform you that said piano is not made by the Schubert Piano Company, but is a miserable stencil, and I ask you to inform me if I am entitled to take legal steps against the party in question?

Very respectfully yours,

CHAS. F. HAMMERSCHMIT.

—R. H. Rodda, formerly at 282 Ninth avenue, and who was compelled to retire from the firm of Rodda & Wehle a few weeks since, has again embarked in the manufacture of pianos at Sixty-seventh street and Ninth avenue. A Mr. Davis is interested with him.

—W. F. Frederick is the leading piano and organ dealer in Uniontown, Pa., leading off with the Starr pianos and the Newman Brothers organs. Of the latter Mr. Frederick sold 225 last year. Mr. Frederick has branches at Brownsville, Pa., and Keyser, W. Va., and has been here on business of importance during the past week.

—Mr. William Valler returned on Saturday from an extended trip through the West in the interests of the New York branch of Francis, Day & Hunter, the London music publishers. This was the first experience with a traveling man in this country by the firm. It was so successful that hereafter a man will be kept on the road steadily.

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A LETTER.

NEW YORK, March 28, 1892.

Mr. Marc A. Blumenberg, President Musical Courier Co.

DEAR SIR—According to Steinway & Sons' letter to you of December 28, 1891, their contract for advertising in THE MUSICAL COURIER expires April 1, 1892. It now becomes my unpleasant duty to say to you that, while conceding that THE MUSICAL COURIER, among other things, has made a gallant fight against stencil frauds, is an influential journal with a large and steadily increasing circulation all over this country, its musical criticisms respected and frequently quoted by influential newspapers in America and Europe, and, as at present conducted, in many respects a most ably edited publication, its attitude of late has not only deeply pained me and the other members of the house of Steinway & Sons, but filled us with actual indignation. I refer to your recent venomous and most unjust personal attacks upon several reputable members of the Piano Manufacturers' Association, whom you have maligned and held up to ridicule, in my opinion far beyond the limit of legitimate criticism, and therefore deserving of the severest condemnation by all fair minded members of the trade. No one can respect the liberty of the press more than I do, but I do certainly abhor malicious personal newspaper attacks on respectable members of our trade, who have built up their trade by hard work and correct business methods, and, while nothing can be further from my thoughts than any attempt on my part to dictate to you how to conduct your paper, Steinway & Sons certainly have the right to bestow their advertising patronage wherever they please. You are, therefore, on behalf of Steinway & Sons, hereby notified that their advertisement in THE MUSICAL COURIER from April 1, 1892, will be continued from week to week only, and will at once be withdrawn should THE MUSICAL COURIER publish further personal attacks upon any reputable member of the piano trade. Respectfully yours,

WILLIAM STEINWAY,
President of Steinway & Sons.

THE MUSICAL COURIER does not indulge in any personalities. That is a fixed principle. When we mention the names of piano manufacturers or organ manufacturers we merely refer to them in connection with the trade. The strictures of the above named house are therefore inopportune.

Messrs. Peek & Son presented a gift to a gentleman in the name of Peek & Son. Had Mr. Peek offered his donation as a gentleman without reference to his business it would have interested no one; it is a question now whether without THE MUSICAL COURIER it would have interested anyone, anyhow. As Mr. Peek presented his gift, sent it to a quasi-musical paper, had a cut made in order to have it perfectly illustrated, Mr. Peek made a trade issue of it. Consequently THE MUSICAL COURIER paid tribute to Mr. Peek by making a statement of these facts. One of the results is the above letter. It generally would be recognized that had Peek & Son not made a present of this silver \$59 box there would be no occasion for the present editorial. This is a direct evidence of the value of advertising.

No one has yet been found who would indicate in any manner that the pianos manufactured by Peek & Son have appreciated in value on account of this advertising. He who would make such a demonstration would be considered absolutely adapted for a salesmanship in that concern. It is very well known in the trade that those who are at present occupying such positions as salesmen with Peek & Son are not receiving much more than \$5,000 a year. Up to the limit of \$5,000 a salesman may be very effective with Peek & Son. Beyond that amount it becomes a question.

While THE MUSICAL COURIER admires and to a cer-

tain extent worships the magnificent instruments produced by Steinway & Sons, it cannot under any circumstances permit its policy to be conducted or influenced by that house. Recognizing the influence and the power of Messrs. Steinway & Sons, THE MUSICAL COURIER has existed, developed and evolved during the last 12 years strictly on the basis of its own independence. This paper is prepared to receive the advertising patronage of any well constituted house in the piano and organ music trades; but it has a character and a visage of its own entirely free from any complications or individual combinations that may affect the tendency of certain musical papers. Hence, while considering the value of the above contribution to the literature of the Piano Manufacturers' Association, THE MUSICAL COURIER will continue to express the sentiments of the trade at large as expressed in its columns, and criticize favorably or condemnatory any acts of the Piano Manufacturers Association of New York and Vicinity.

There is a curious and anomalous influence pervading a good many gentlemen in the piano trade to-day in reference to the attitude of this paper. From the very start to the present hour THE MUSICAL COURIER has upheld every act of the Piano Manufacturers' Association, beginning with the strike and ending through its various vicissitudes, to its present attitude toward the world's fair. If there is any value to the expression of public sentiment it exists in this particular case in the work performed by this paper for the Piano Manufacturers' Association of New York and Vicinity.

It is the conscientious opinion of the editors of this paper that no substantial benefits could have accrued without the indorsement and substantial backing of this paper. There is always a certain amount of latitude admittedly construed with the association of politic bodies, but they can never succeed in expressing their principles and their attitude except with the connivance and assistance of the press. The Piano Manufacturers' Association, admitting that it made a success with its zealous advocacy of certain problems, could not maintain its position to-day without the influence and indorsement of a journal like THE MUSICAL COURIER. This fact is substantiated and admitted by the reception of the above letter of Steinway & Sons. While it may not be considered as a compliment it certainly must be admitted to be a recognition of the mercantile value of an institution like this.

Publishing as we do over 11,000 papers a week, disseminated among the best class of people in the musical life of America, THE MUSICAL COURIER insists upon the recognition of its sentiment and opinions even among so authoritative a council as the Piano Manufacturers' Association. Some months ago our senior editor met Mr. Wheelock, the president of the association, in conference with Mr. Steinway. The story has since been told in its usual dilapidated form. After leaving Mr. Steinway and descending to the lower floor of the wareroom with Mr. Stetson, the association's secretary, Mr. Blumenberg told Mr. Wheelock that every member of the association and every firm could withdraw its advertisement from this paper and yet THE MUSICAL COURIER would survive. This was not a boastful statement; it was simply the announcement of a fact. The value that this paper has for its advertisers is the fact that it can endure and exist without them. It is a protest of ours that it becomes a charitable deed to advertise in papers for the purpose of attaining a personal indorsement of its editors. Those who are now advertising in THE MUSICAL COURIER, whether or not they belong to the association, can subject this statement to the test by withdrawing their advertisements. All those who withdraw their advertising patronage will find that THE MUSICAL COURIER (published every Wednesday, \$4 a year subscription) will maintain its independence and integrity without fear or reproach from the houses that should happen to find it in their interest to exist without advertising in these columns.

As far as Messrs. Steinway & Sons are concerned, this paper, like any other mercantile institution, would not like to lose their patronage or the patronage of any other of its advertisers, yet we are impelled by business reasons to notify the house that while we accept the proposition of a weekly advertisement the price charged will be on a weekly basis; and it may

as well be stated now to every member of the association that the contracts for advertising in THE MUSICAL COURIER are on an annual basis, and consequently those who believe that they can interfere with the method and system of doing business of THE MUSICAL COURIER may be supremely happy in their effort, and yet when they receive their bills they will find that there is a slight deviation between annual, quarterly or weekly bills.

Let it be understood that THE MUSICAL COURIER firmly commends and indorses every act of the Piano Manufacturers' Association, as the records of this paper will disclose, with the single exception of the association's attitude toward the press. If there is to be any criticism there must be an arrangement understood between all the members of this association and this paper that no financial losses are to accrue in case THE MUSICAL COURIER adversely criticizes Mr. Peek for advertising royal crests when he is not entitled to do so; Mr. Peek for presenting a gift outside of the privileges that should surround the dignity of an officer of the association; Mr. Wheelock for advertising pianos said to exist, which are not to be found in his warerooms, and other offenses against the dignity and morality of the piano trade, obnoxious in character and disgraceful in practical results.

While there may have been a certain latitude in criticism to which Messrs. Steinway & Sons in their dignified manner allude, it must not be forgotten that it has all along been the attitude of this paper to advocate honesty and sincerity of purpose, and that while Mr. Wheelock, as shown in his annual report, may indulge in such generalities as may inflict a wrong impression regarding music trade journalism, the fact remains that no one at all interested in pianos to-day would have a faint conception as to the existence of such a thing as a Wheelock piano factory without the constant advertising in musical papers. The same law applies to all the rest of them. Outside of the individual effect produced by the enormous and wonderful qualities of the Steinway grand piano, there is absolutely no instrument in the United States to-day that would create an impression on the public mind, except through the channel of the music trade papers. Outside of the limits of a clientèle to be reached by means of circulars necessarily limited Mr. Wheelock, the president of the association, would be an absolute nonentity.

It is very probable that he is astonished at his own luminosity. In fact piano men have told us that were it not for the fact that we advertise the name of great makers no one would be assured of the existence of such a thing as a Wheelock piano. Sometimes we live in an echo. The purpose and the motives of the Piano Manufacturers' Association have never been questioned by this paper. It vibrates in sympathetic emotion with all the general good and the great deeds of that body. There is a doubt in the minds of a great many people whether the institution known as the Piano Manufacturers' Association would be known to-day without the criticisms indulged in its proceedings by this paper. Furthermore we may be permitted to state that the best method to consign it to everlasting oblivion would be the throttling of the music trade press. Outside of about a hundred people in the city of New York no one would know of the existence of this institution had it not been for the criticisms indulged in by this paper in reference to its future and its prospects.

The space at present occupied by Steinway & Sons is for sale. This paper has no weekly contracts with any firm. All its arrangements are on an annual basis. Those firms who are under the impression that they are advertising in THE MUSICAL COURIER on a weekly or quarterly basis are hereby most respectfully invited to withdraw their advertisements. It has become an axiom in this trade that THE MUSICAL COURIER does not need the advertising patronage of the piano houses, and it is necessary to them for the purpose of evolution, growth and development to advertise in this paper. Those firms who do not believe in it are destined to mercantile apathy. We are printing 11,000 papers a week. Those who may desire to investigate this subject are cordially invited to look through our books. For any additional information respecting the space at present occupied by Steinway & Sons apply to the senior editor of this paper.

1/5th.

CHICAGO, March 26, 1892.

Editors Musical Courier:

ON the back page of your paper we find the following excellent advertisement:

If anyone questions the popularity of the organ in America let him take a look at these figures:

1870,	50,000
1880,	70,000
1890,	100,000

and in our opinion

1891,	105,000
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would not seem improbable.

Quite a little trade; but we are proud to have had our share of it and congratulate ourselves that the share grows more and more satisfactory.

ESTEV ORGAN COMPANY,

BRATTLEBORO, VT.

We wish to say that the statements in this advertisement are authoritative and that the Chicago Organ Company, of Chicago, Ill., manufactured about one-fifth of these organs in 1891.

Yours respectfully,
CHICAGO COTTAGE ORGAN COMPANY,
Chicago, Ill.

RESIGN.**Baus & Co. Retire from the Association.**

THE following correspondence is to a certain extent self explanatory and may be of some interest at present:

OFFICE MUSICAL COURIER,
19 Union Square,
New York, March 24, 1892.

Baus & Co., City:

DEAR SIRS—We have understood that your firm has resigned its membership in the Piano Manufacturers' Association of New York and vicinity. Will you be kind enough to let us know if this is so?

Yours,

MUSICAL COURIER COMPANY,

Per B.

MARCH 25.

Musical Courier Company:

GENTLEMEN—Replying to your favor of yesterday we desire to state that we have sent our resignation to the president of the Piano Manufacturers' Association of New York and vicinity on Monday, 21st inst.

We are surprised that you became aware of our action before the association itself could pass upon it, but you are certainly well informed.

Yours very truly,

BAUS & CO.,

By A. Baus.

Information regarding the proceedings of the Piano Manufacturers' Association of New York and vicinity is readily obtained because of the fact that the same are not considered secret. The officials are particularly reticent in their attitude toward this paper, although it was THE MUSICAL COURIER which has been backing the association heavily and enthusiastically in all its work, beginning with the strike and running through warranty, pitch and the question of the awards at the world's fair.

Yet, notwithstanding this reticence of the officials, there are members of the association, and even members of committees, who believe that publicity is not prohibited even as far as this paper is concerned. From the view point of the American system of straightforward dealing with current events, the curious efforts constantly made by some of the members of the association to hide the "news" make the association appear in a bad light, particularly when the "news" gets out anyhow, and in spite of apparent precautions.

As to the resignation of Baus & Co. we learn that it may not be accepted, because that firm has not paid the dues due January 1. We also learn that none of the members of the firm of Baus & Co. has been seen at the meetings of the association for months past and that the resignation has been, to some extent, discounted.

Further comment is unnecessary at this time. The association should strive to increase its membership, and we are convinced this could be accomplished if it were not for a few individuals who, on general principles, are opposed to trade papers; who have spent very little money in trade papers, and who believe in cutting off the resources of these trade papers in order to lessen their value with those

progressive firms who have made satisfactory use of them for years past. This project will fall through, primarily and fundamentally, because it is opposed to the spirit of the age.

If every music trade editor would calmly lay back and not even make an effort to meet this opposition it would not succeed, because it is un-American, small and personal. Now, however, that each and every music trade paper has been aroused to the possibilities of this line of journalistic work, and now that those in the association who have been agitating this hostility against trade papers have manifested the true inwardness of their motives (going even so far as indorsing a personal advertising scheme of one of their members because of and for no other reason than its exposure by this paper), now it will certainly be impossible to interfere with the aroused spirit of the newspaper fraternity, who are all at work in different spheres to strengthen their properties and make their incomes independent of the association members.

That this turn has come is due entirely to a very limited number of members of the association, a very small fraction. If the association desires to maintain itself these gentlemen must first be requested to drop their insane pursuit of the music trade press.

MEHLIN.**Some Significant Successes in the Northwest.**

THAT "a prophet is without honor in his own country" would not hold good in the case of Paul G. Mehlin and the Mehlin piano in the Northwestern section of these United States. Mr. Mehlin it was who several years ago predicted that a most excellent piano could be manufactured in the high, dry climate of Minnesota, that a piano in some particulars superior to those of Eastern make could there be turned out, and to Mr. Mehlin belongs the credit of accomplishing his prophecy and the honor of appreciation and commendation embodied in the accompanying press notices:

[Mankato, Minn., "Daily Press," February 19, 1892.]

A Rare Musical Treat.

The piano recital given by Prof. Gustavus Johnson at the Saulpaugh last night was far beyond the expectations of many of those present, notwithstanding the excellent reputation of the manipulator of the keys. It was the most interesting musical event of the season. Everybody who listened was enraptured. Professor Johnson is without question a performer of rare merit. He was vociferously applauded at the end of each number. One of the important features beside the professor himself was the Mehlin piano, from their immense establishment. The audience was large and appreciative, and each number, as will be seen by the program below, was a gem. Mankato's musically inclined people are to be congratulated on having such a true interpreter of the master composers.

[St. Cloud "Journal Press," February 11, 1892.]

One of the most enjoyable musical entertainments to which the people of St. Cloud have ever been treated was the piano recital at Normal Hall, Tuesday evening, by Prof. Gustavus Johnson, of Minneapolis. The program included 11 numbers made up of the choicest selections from Grieg, Beethoven, Chopin, Joseffy, Rubinstein, Wagner, Liszt and other scarcely less celebrated composers. Professor Johnson is a performer of rare skill, interpreting in a delightful manner the best works of these great masters. The audience was a large and appreciative one, completely filling the hall and expressing its pleasure by hearty applause. The instrument used was the splendid Mehlin grand recently purchased for the school. The power and brilliancy of tone of this fine piano showed what could be accomplished by a Minnesota manufactory even in so unusual a line as this.

[Minneapolis "Journal," January 8, 1892.]

The recital by Gustavus Johnson, at Century Hall, on Wednesday night, was one of the most interesting musical events of the season. The program, which has already been printed in the "Journal," was performed in splendid style. Mr. Johnson is a performer of rare merit, and on this occasion he outplayed himself. He had a fine and appreciative audience before him, and the program was re-

dered in a manner to win the most earnest and enthusiastic applause. There was one peculiarly interesting feature to the occasion, aside from the fine work done by Mr. Johnson, and that was the piano itself. It was not only interesting because the piano was a magnificent instrument but because it was manufactured in Minneapolis. Minneapolis has been gaining rapidly in all lines of musical culture, but perhaps nothing in her history has so emphasized her musical enterprise as the establishment of the Century piano manufactory in Minneapolis. It was upon one of the splendid instruments of this manufactory that Mr. Johnson played Wednesday evening, the first time that a Minneapolis made grand piano was used at a recital in Minneapolis. The Century Company, as well as Mr. Johnson, is to most heartily congratulate.

Obituary.**Henry A. Weymann.**

HENRY A. WEYMANN, senior member of the firm of H. A. Weymann & Son, importers of musical instruments, at 156 North Second street, Philadelphia, died last Tuesday morning, after a long illness. He was engaged for over a quarter of a century in the importation of musical instruments, and was also interested in the jewelry business at 102 North Second street, in that city. His wife, three sons and three daughters survive him.

Peter A. Brenner.

Mr. Peter A. Brenner, of Augusta, Ga., died on the 21st inst., after several weeks' severe illness. Mr. Brenner was over seventy years of age, and enjoyed the reputation of being the builder of the first piano ever made in the South.

Edward C. Lertz.

Mr. Edward C. Lertz, son of Reinhold Lertz, died in Baltimore on the 26th inst. at the age of 32. Mr. Lertz was unmarried and had not been engaged in the piano business for some time.

The Trade.

—J. Henry Ling, of Detroit, removes to his new warerooms on April 10.

—Wallace Whitcomb and John Dewey are going to manufacture violins at Sheboygan Falls, Wis.

—Girardy & Reimers, piano and organ dealers, Springfield, Mo., have dissolved and gone out of business.

—James H. Green's music store at Scottsdale, Pa., was destroyed by fire March 19. Loss, \$5,000; insurance, \$4,000.

—Mr. J. Pettit, wife of James C. Pettit, of the L. C. Harrison pipe organ factory, Bloomfield, died at East Orange last week, aged 80.

—T. B. Harms, of T. B. Harms & Co., music publishers, has been traveling out West for the past month in the interests of his firm.

—The report that C. H. Lichty, of Reading, Pa., had lost \$500 through the defalcation of an agent at Pottsville is unfounded. Mr. Lichty met with no such loss.

—The music department of the large firm of M. M. Maxson, at Hudson, Mich., is in charge of his son, Mr. Guy C. Hudson, an excellent musician and a good business man.

—Ludwig & Co., piano manufacturers, are about making alterations in their factory and have added another large loft, so that they can turn out about 10 instruments a week.

—Martin Dunbar and a lot of money belonging to J. R. Balliet, a Belvidere, Ill., piano man, disappeared together one day last week. Neither Martin nor the money has been found.

—Mr. Cheney, Jr., of Comstock, Cheney & Co., the Ivoryton action manufacturers, left for Cincinnati and the West on Saturday evening. The firm is very busy and is supplying some of the greatest producers with its excellent actions.

WANTED—One piano salesman, one organ salesman; first-class men only; first-class salary and commission will be paid. Apply to J. A. Thayer & Co., Attleboro, Mass.

WANTED—A position with a piano or an organ factory on the road in the West, by a first-class, reliable man with several years' experience and a large acquaintance with the trade. Address, "Western Salesman," care of MUSICAL COURIER.

ORGAN FACTORY FOREMAN WANTED—An experienced man, good designer and competent to take charge of factory. Address "Manufacturer," care of THE MUSICAL COURIER.

WANTED—Tuner for retail warerooms and out of door work in New York. Only a first class and experienced man need apply. Address, with references, "A. B. T.," MUSICAL COURIER.

WANTED—A first-class pushing and experienced piano man wants a position with either a good manufacturing or retail firm as manager or salesman; good performer and a hustling salesman; practical in manufacturing and tuning. At present with a manufacturing house where he had experience and acquaintance with the trade and also business training; good references. Address B. A. F. this office.

TO MANUFACTURERS—A lady stenographer and typewriter, thoroughly familiar with the wholesale and retail piano business of New York, having occupied responsible position with one of the leading houses here, would accept profitable and agreeable place in the office of any New York piano house. Address "Stenographer," care of this office.

WANTED—One tuner, two action regulators, two polishers, one stringer and two varnishers. Steady work. Apply at once to McCammon Piano Company, Oneonta, N. Y.

WANTED—Piano maker and tuner, who was some years in the greatest factories of Germany and Austria, seven years in the West Indies as private tuner, who speaks German, English and French, desires a good position as tuner or intonneur in factory or in store. Address A. S., care of MUSICAL COURIER.

WANTED—A first-class piano tone regulator to go to Century Piano Company's factory at Minneapolis, Minn. Apply to Paul G. Mehlin & Co., Fortieth street and Tenth avenue, city.

Remarks on the Banjo.

By S. S. STEWART.

TEN, fifteen or twenty years ago a musician might have expressed his contempt for the banjo and declared it unworthy of recognition as a musical instrument without fear of contradiction, or at least with small chances of a contrary opinion from a musical quarter.

Such an opinion then was excusable, because a good banjo in the hands of a proficient player was an extreme rarity, and such did not often come within the sphere of the professor of music who devoted his time to the then so-called legitimate instruments.

Now it is different. A professor of music to-day who undertakes to present such an opinion will meet with a decided opposition from many quarters, and from people in every way equal to him in intelligence, knowledge and social position.

Moreover, to declare at this time that the banjo is unworthy of musical recognition no longer displays incredulity, but ignorance or perversity.

The time is now at hand when ignorance of the banjo is no longer excusable in the learned musical professor, and as "ignorance excuses no man," so must the professor of music fail to find refuge in the excuse of his ignorance of the musical capabilities of a good banjo.

Recently a doctor of music, more or less widely known, was asked by a musically inclined person of an inquiring mind the following question:

"Doctor, can you tell me who invented the banjo?"

To this question, rumor has it, the learned doctor promptly replied, "The devil."

This terse reply, being simply a meaningless negation, was no doubt considered a very bright remark by the doctor himself, and brings to the mind of the writer a remark made by an acquaintance some time ago when speaking of the banjo and music.

"A musician," said he, "is generally an ignoramus in every other sense. He knows nothing and cares for nothing but music. Now, take a painter, an artist, and you will find him generally well informed upon all subjects; but with the musician it is different—all he knows is music."

And there is a great deal of truth in this, but it seems that many learned musicians are not well informed on even those things that come within the sphere of music.

The reply of the musical doctor, as given above, would surely indicate that such were the case. Now, suppose the professor had been asked this question: "Who made your one sided brain?" Would the doctor have made the same reply?

If so, perhaps it would not have been necessary to contradict him. The banjo is gaining popularity wherever introduced, and as the instrument becomes better understood, its powers become developed and its greater and greater capacity for musical effects utilized.

There is not a musical instrument of any kind in use that has not come up through a process of evolution; nothing was ever created at once, not even the science of musical notation. The violin was an improvement upon the viol, a fretted instrument, and at the time of its advent was predicted a failure, because it had no frets. To-day it is looked upon as the "king of instruments."

That which is despised in one generation is often venerated in the next or succeeding generations.

There is, perhaps, no instrument known to-day that is capable of so great a variety of musical effects as the banjo. Of course there are banjos—and banjos. There are players and those who pass as such. But the same may be said of the violin; there are fiddlers, and there are violin virtuosos. There are violins and there are fiddles.

In the "Banjo and Guitar Journal" the writer has, from time to time, endeavored to bring before the public illustrations of the varied musical effects possible to the banjo. In the current number, No. 69, which is at the time of this writing in press, an article called "Observations on the Banjo and Banjo Playing" is begun. This article complete has been prepared as an addition to the work of the writer called "The Complete American Banjo School."

It contains a series of musical examples, together with wood engravings, produced from photographic negatives, and is the most complete work of the kind ever given to the public. The "Journal" is sold at 10 cents per copy, and is issued six times per year, at the subscription price of 50 cents.

Julian Hawthorne understands the banjo, for in one of his stories he most appropriately calls it "an instrument which has been much misrepresented and misnamed, as well as misused," and further says: "There are nasal, metallic banjos, which are as exasperating as vulgar talkers. You can hear them a mile off, and the farther off the better. There are banjos which are mumbling and demoralized. But there are such things as good banjos, and the only instrument (made with hands) that equals a good banjo is a good violin; but the violin must be heard alone, whereas a banjo is best when married to a sympathetic human voice.

"Its strings seem to be the very chords of being; their music is so near to life that they seem to vibrate from the

emotions of the player. The sounds are mellow; in their essence they are pathetic, though they can rise to a humorous cheerfulness, as one laughs with a sorrow at the heart. It is the music of nature, ordered and humanized. No charlatan or coarse minded person can play on such a banjo; it is a fatal revealer of character. Passionate and gentle natures use the instrument best, and men oftener than women."

IN TOWN.

Mr. Calvin Whitney.....Norwalk, Ohio
Mr. Edward Story.....Chicago, Ill.
Mr. Charles H. Wagener.....Story & Clark, Chicago
Mr. Robt. B. Gregory.....Lyon & Healy, Chicago
Mr. Calvin Whitney.....A. B. Chase Co., Norwalk, Ohio
Mr. Frank Abbott.....Chicago
Mr. H. M. Brainard.....Cleveland, Ohio
Mr. Morgan.....Morgan & Wilber, Middletown, N. Y.
Mr. James S. Cumston.....Boston, Mass.
Mr. H. M. Cable.....Chicago
W. A. Smith.....Butte, Mon.
W. H. Allen.....San Antonio, Tex.
W. F. Frederick.....Uniontown, Pa.
Charles W. Newman.....Chicago
R. S. Howard.....United States
A. E. Dustonsmith.....Mohrtrall
W. B. Williams.....Cincinnati
L. P. Wildman.....Katonah, N. Y.
C. C. Converse.....Erie, Pa.
Harvey Wendall.....Albany, N. Y.
William Rohlfing.....Milwaukee, Mich.

An Important Change.

The Savannah Piano Company Succeeds the Davis Music Company.

THE Davis Music Company has given place to the Savannah Piano Company, as the latter has purchased all the interest of the former and adopted a new name. The new owners are applying for a charter, with permission to capitalize the stock at \$250,000.

Among the incorporators are Mr. George Blumner, of Baltimore, Md.; Dr. George C. Hummel, Mr. Gustave Kiesling and others of this city. Mr. Blumner has been for many years associated with the piano house of William Knabe, of Baltimore. He will be business manager of the new company, succeeding Mr. H. C. Davis in that capacity. The Knabe will be the leading piano in the establishment, while other leading instruments will also be kept.

The new firm will have a large and judiciously selected stock of pianos, organs and musical merchandise, and will probably add many interesting features and novelties to its stock.

Mr. Blumner has had many years of practical experience in the piano trade as a salesman, manager and superintendent, and is thoroughly familiar with the business in all its varied details. The new firm will doubtless have abundant success, as the excellence of its stock and advantageous terms and conditions of its sales will commend them to the public.

Mr. H. C. Davis, the founder of the house, severed his connection with the establishment for the purpose of entering business of another character, in which his hosts of friends wish him the most practical success.—Savannah "Press."

G. H. & C. F. Hudson Sell Out.

MR. W. COATS announces himself as successor to G. H. & C. F. Hudson, of Plattsburgh, N. Y. But few particulars as to the negotiations are obtainable, and it is not yet determined how much the creditors will realize. The local papers state that the Hudsons will probably resume their former occupation as music teachers. Following is a copy of the circular letter sent to the creditors, which must be comforting to them:

PLATTSBURGH, N. Y., March 23, 1893.

GENTLEMEN—You have doubtless learned ere this of our having sold our music business, stock, fixtures and good will to W. H. Coats, nor can it be so very much of a surprise to you, as you have known for some time of our need to ask for unusual favors in order to continue in business.

We cannot write you a detailed report covering all the various causes of our misfortune, but ask you to come and see for yourselves. In the meantime let us assure you that everything which we have done has been done for the best, and our books are open to your inspection.

Some of our creditors, whose individual claims together amount to many thousands of dollars, have been to see us, and have carefully looked into what has been done, and agree with us that we have done the only thing we could do, and that furthermore they would take no action in the matter, but would allow us to pay them in full as we could. For, if our lives be spared, it is our intention and steadfast purpose to earn and pay every dollar that we owe, principal and interest.

Among these creditors is one who has known intimately from the first all about our affairs and to whom we owe \$5,000 without \$1 of security. This creditor will not even take judgment against us, but is anxious that things can be so arranged that we can go into business again and earn something with which to pay our debts.

We are naturally anxious that all our creditors take this view of the case, and for this reason we are anxious that you come here in person and carefully and thoroughly examine into the matter and advise with us.

Our books will show you where every dollar has gone to, and the history of every business transaction which has taken place.

We started in business in June, 1888, practically without capital. At first we did a small, profitable and conservative business. And right here let us add that our Plattsburgh business has always been profitable.

In October, 1889, we started an extensive store in Burlington, Vt. It locked up capital very rapidly and from that time the history of our business has been one of misfortune. We had to raise money from time to time as we went along, pledging therefor as collateral stock, fixtures, leases, &c., from time to time to meet our needs. We found we were getting into deep water and closed our Burlington store August 1, 1891. We have fought hard trying to recover, but have been overwhelmed by the leases of pulled instruments which we have had to make good at the banks.

And finally we could no longer secure discount facilities. Then the parties to whom our stock, fixtures, &c., were pledged desired to enter into possession of the same, which was effected by formal bills of sale executed March 15, 1892, and our business was brought to a close.

We regret more than we can express the losses we have occasioned our creditors and desire to meet them all. We are doubly sorry when we think of the kind and gracious treatment which has been accorded us, and only hope that future circumstances may enable us to prove the sincerity of our regret in dollars and cents.

Respectfully yours,

G. H. & C. F. HUDSON.

Thanks.

TO sustain a weekly musical journal is not an easy task, and no publication since "Watson's" was first established in New York has filled the place more acceptably than THE MUSICAL COURIER. It has branches in Boston and Chicago, and is for sale at Berlin, Leipsic, London and Paris. From all of these sources, and from the most important musical centres of the United States, it draws its sustenance in the form of gossip, substantial news and instructive information. Its selection are judicious and its announcements sufficiently "previous" to be of advantage to subscribers.

The reviews of current musical topics are carefully prepared, and as a trade journal of a refined and readable type its character is vigorously independent. In its own words, it is conducted "according to the theories of its own editors," a claim few journals have the hardihood to assert.—Boston "Traveller."

Trade Notes.

—Bartine Stratton, of Woodbury, N. J., has moved into larger quarters in anticipation of an increase in his trade this spring.

—Chas. H. Terry has opened a shop at Bristol, Conn., for repairing pianos, organs and musical instruments of other kinds.

—Mr. Geo. Hadden, of Norwalk, Conn., will be in charge of a new store just opened at Darien by J. H. Christie, of Stamford.

—A serious fire occurred recently at Scottsdale, Pa., damaging the store of James Green to the extent of \$1,500, which amount was covered by insurance.

—C. C. Beedle is the successor of Mrs. Thomas Maynard, the music dealer, at Keene, N. H., taking possession on April 1 and continuing at the old stand.

—George Jardine & Son are putting a large two manual pipe organ in the West End Presbyterian Church, 105th street and Amsterdam avenue, New York city.

—D. C. Sturtevant has opened a store at Frenchtown, N. J., where he will carry a line of music and music books, probably taking in organs and pianos at a later day.

—Newport, R. I., is to have a new piano and music store this summer, run by Edward Perry Lake, who for four years has been in the employ of M. Steinert & Sons.

—Somerville, Mass., has lost the business of Black & Lawton, piano harp manufacturers, they having moved their entire plant to Malden, Mass., a few days since.

—"Taylor's Music House," of Springfield, Mass., has started another branch, this time at Ware, Mass., the opening having taken place on the 24th inst. with a free concert for a starter.

—B. Shoninger & Co., No. 94 Fifth avenue, are coming into line with small parlors in connection with their salesroom. It is their purpose to partition off at once at least three from the main room.

—T. B. Harms & Co., the music publishers, of Thirteenth street and Broadway, have rented the four story building 18 East Twenty-second street and will remove their business about April 15.

—Blasius, of Philadelphia, has been examining lots in Media and in Chester, Pa., with a view to locating his new piano factory in one of these places. There is, however, nothing settled as yet.

—Hamilton S. Gordon will remove his piano works on May 1 from West Thirty-seventh street to the corner of Fourteenth street and Ninth avenue, into the rooms at present occupied by the Conover factory.

—The room occupied by Mr. Emil Gramm as an office for the Scharwenka Conservatory in Behr Hall has been taken by Behr Brothers, who use it now as a parlor salesroom, Mr. Gramm moving his quarters upstairs.

—H. M. Reynolds & Co. are about to open a music store at Oneida, N. Y. It is expected that they will be in running order by April 15. Mr. Reynolds was formerly in the employ of M. J. Dewey, of Oneida, where he learned his business.

—Kirk Johnson, the dealer at Atlantic City, N. J., has opened a new and larger store at 1214 Atlantic avenue, where he will be prepared to attend to the large business in his line which naturally comes to that favorite resort in the summer months.

—Another effort is to be made to start a music store in Cortland, N. Y. This time by a Mr. O. M. Walters, whose list of goods is not yet known. He will find it uphill work to combat Mahan, who has virtually held the music business of his section in his own hands for years past.

—Mr. Warren Pond informed THE MUSICAL COURIER that during the past month their business in every department was good, in fact far beyond my expectations. The sales in the sheet music department were very heavy and cash sales for pianos were of a daily occurrence.

—The Electrical Piano Company, makers of electrical attachments for pianos and other musical instruments, capital \$300,000, \$1,000 paid in, has recorded its articles of incorporation. Julius Stahl, Ludwig Schiff, Jacob Schoenhaar and Fritz A. Feldkamt, all of Newark, are the incorporators. —Newark "Journal."

—Doesn't this remind you of old times?

That there will be many important changes in the trade in the future is a certainty, and the fact that success has been met with in other trades by combining leading interests, has been an incentive to a similar movement being made in the piano trade.—Editorial from "S. M. and D."

—Mr. T. James McMaster and Miss Emma Everett, of Lockport, were married Tuesday evening, March 23, by the Rev. C. W. Camp. A peculiarity of the wedding has been a courtship extending over 25 years. The groom is the head of the piano and organ firm of McMaster, Compton & Co. The bride is the only daughter of a wealthy widow.—Buffalo "Commercial Advertiser."



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KELLER BROS.
UPRIGHT PIANOS.
SPECIALLY DESIGNED
FOR PRACTICAL SERVICE
IN THE CONCERT HALL,
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Excel in Tone, Touch, Design, Workmanship and Durability.

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MANUFACTURERS OF FIRST-CLASS

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Factory and Warerooms, - 210 WEST THIRTY-FIFTH STREET.

We solicit a kind inspection of our factory and pianos.

THE NEEDHAM

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CHAS. H. PARSONS, Treasurer.

THE name of "NEEDHAM" stands foremost among the reputable organ manufacturers of this country and its reputation will be fully sustained. "THE NEEDHAM PIANO ORGAN CO." possesses one of the Largest Organ Factories in the World. Modern and Improved Machinery, Abundant Capital, with the aid of Able Management, Skilled Labor and First-Class Material, produce THE BEST ORGANS IN THIS COUNTRY.

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The new manufacturing location on the first high ground south of Chicago. Cheapest and best railroad facilities. Steger & Co. and Rice-Hinze factory already located here. Catering particularly to organ and piano manufacturers. For factory sites and information address

J. F. KEENEY,

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**FLOOD &
CONKLIN
CO.,**

VARNISH MAKERS,

NEWARK, N. J.

WHICH PIANO IS THE BEST?

It doesn't matter so much which is your favorite piano, nor which you consider the best, but

The best piano for you to sell is the one that, after investigation, Your customer is apt to consider the best.

Many a dealer has grown gray in poverty while trying to push a piano that had no "go" in it.

Loyalty to a certain manufacturer or to an ideal is all right so long as it pays.

Blind devotion to a piano may occasionally be admirable, is often pathetic, but is never good business.

A waggish philosopher divides men into two classes—those who have money and those who have none, with good men in both classes.

Pianos likewise may be divided into two classes—those which sell and those which do not, with good ones in each class.

Unless you are in business for friendship or fun, it pays better to buy pianos that sell.

"Glittering generalities" do not convince intelligent buyers.

There must be obvious and well defined points of superiority—

Points that are easily understood even by those without technical knowledge of pianos.

Such points are apparent in and have made the name and fame of that greatest of all sellers among first-class instruments, the

HALLET & DAVIS PIANO,

BOSTON, MASS.

THE "NORDHEIMER" PIANO.

A. & S. NORDHEIMER,
Toronto, Ont.,
MANUFACTURERS AND DEALERS.

BRANCHES:

Montreal, Ottawa, Hamilton, London.

A REPRESENTATIVE of THE MUSICAL COURIER recently had an interesting interview with the well-known firm Messrs. A. & S. Nordheimer, of Toronto, Canada. This firm—the pioneers of the trade in Canada—has been engaged in the piano business over half a century, being first established at Kingston when that city was the Canadian seat of government, in 1840. Three years later the Nordheimers made Toronto their headquarters, and at the same time established a branch house at Montreal. Shortly afterward the firm also had—and still retains—agencies at Ottawa, Hamilton and London, and have since extended to Winnipeg and other parts of the Northwest.

The special feature of the Nordheimers' business in its younger days was the introduction of what were then the highest grade pianos—the "Chickering" and the "Stodart & Dunham." They also have held, and still hold, the agency for Canada of the "Steinway" since the earliest years of its manufacture and which, with the "Chickering," they consider as having the most exalted position as a piano throughout the civilized world.

When the Stodart & Dunham firm ceased to exist Messrs. Nordheimer decided to accept the agency of the Haines Brothers as being the most satisfactory substitute. Experience has proved the wisdom of this choice, and the "Haines" piano has always maintained a high water mark of popularity and reputation.

The inauguration of the "National Policy" by the Dominion Government in 1879 had a very material effect on the piano business of Canada. Heavy customs duties were imposed upon all imported instruments, with the direct result that a number of manufactories were established. The exigencies of the new fiscal situation promptly suggested to the Messrs. Nordheimer the advisability of entering the field as manufacturers themselves. Their long experience and thorough knowledge as to what was essential in the construction of a first-class piano justified their serious consideration of the matter. On such an important step, however, they deemed it advisable to consult with their old friends, the great American piano makers whom they had so long represented in Canada. They, instead of discouraging the Nordheimers from establishing a factory, strongly urged them to do so in view of the high customs tariff, and they rendered advice and afforded them every possible assistance and facility to secure the very best methods of construction and tone. Advice so received was strictly followed; especially as regards the adaptation of one of the best American scales, and also as to actions and materials to be used in the construction of the "Nordheimer" piano.

Instead of rushing into the business in a wholesale fashion the Messrs. Nordheimer adopted the principle of quality instead of quantity, turning out at first only a few instruments each week from their factory. The pianos, however, by virtue of their excellence quickly sprang into favor. The output increased rapidly and at this date of writing over 3,000 have been disposed of to the friends and retail customers of the firm.

Answering an inquiry put by THE MUSICAL COURIER representative as to the methods adopted for securing such satisfactory results in so short a time, Mr. Nordheimer said: "We have not pushed our pianos by extravagant newspaper advertising or by publishing certificates from professional experts. In fact, we have purposely avoided many of the methods so commonly in use by young houses for making their pianos known. The only inference possible is that the success of our pianos is the reward of merit. We have merely followed the line of the most eminent examples of the piano manufacturing trade in the United States, and we have every reason to be content with the results attained."

"You used at one time to make the 'Lansdowne' piano, Mr. Nordheimer. What has become of that?" asked

the COURIER scribe. "We ceased making it for various reasons. The main one, however, was that, on reorganizing our factory, some 18 months ago, we found that every inch of space was required by the vastly increased business of manufacturing the 'Nordheimer' piano. We were also desirous of dispelling the erroneous impression which was being disseminated that the 'Lansdowne' and the 'Nordheimer,' being made in the same factory, were substantially one instrument. They were not so by any means. I candidly admit," continued Mr. Nordheimer, "that the making of the 'Lansdowne' was with the object of reaching and supplying dealers—the trade—and persons who did not feel disposed to purchase the 'Nordheimer,' which is a more costly instrument. The 'Lansdowne' had an entirely different scale and was without a full metal frame. Nevertheless, it was a conscientiously made piano and gave every satisfaction. But, for the reasons I have given you, we concluded that it would be best to discontinue making it, and, like all first-class manufacturers, confine ourselves to one grade."

Touching on a question as to how the American agencies which they held were affected by the introduction of piano manufacturing into their business, Mr. Nordheimer stated that, notwithstanding the heavy import duty, the higher grade pianos of Steinway and Chickering always found a good market and one which increased with the advance of musical taste and the material wealth of the country. Last year they disposed of more "Steinways" and "Chickering" than in almost any previous year.

The fact of having so many branches throughout Canada and that they have made so marked a success with the manufacturing department of their business is a sufficient indication that the Messrs. Nordheimer are a progressive firm. They, however, are conservative in their methods—persistent but steady going. While their factory on York street, which has been in operation since 1880, reveals all the best appliances for modern piano construction, their warerooms on King street have an air of old time conservatism and solidity, being in fact the identical premises where the business made its first start in Toronto about 50 years ago.

THE MUSICAL COURIER, through its representative, is indebted to Messrs. A. & S. Nordheimer for much interesting and valuable information relative to the general music trade of Canada, which its readers will have the benefit of later on.

These Bad Trade Editors.

New York, March 24, 1899.

Editors Musical Courier:

I HAVE read with great interest your article entitled "Personalities," in the last issue of your paper, and thank you as a salesman for the stand you have taken in this practice of advertising pianos at sacrificial prices. Although you do not name the party referred to everyone must know to whom you allude; and as an executive occupying a very high place in the gift of the Piano Manufacturers' Association it is particularly unfair and reprehensible that he should continue a practice directly injurious to his neighbors and detrimental to piano sellers in general.

In common with other salesmen I have many times had this man's alluring and deceptive advertisements handicap me in making a fair sale at a reasonable and honest price. This iniquitous method of advertising the names of reputable piano makers and quoting imaginary second-hand goods at prices calculated to do harm to every maker's name should be stopped by the association of which this party is an honored and distinguished member. To pursue this method of attracting attention is illegitimate, an outrage upon the unwritten canons of business pervading every trade, and it is a mystery to me, as to many others, why attention has not been given it before.

All this would be bad enough could this party show the pianos which he advertises with so much seductive detail, and here is where the most despicable feature enters, for none of these advertised instruments is to be found in his showrooms. Surely this is a dime museum plan for enticing the unwary by the aid of showy distortion and impossible claims to possession.

While waiting on customers I have been told that the pianos of the firm employing me were advertised at such and such a place, but inquiry proved there were no such pianos to be found there.

Surely there are means enough to secure public regard, legitimate, honest, straightforward means, without the necessity for adopting methods savoring of the huckster tribe.

As I am but an employé, writing without my firm's knowledge, I must sign only a nom de plume. If I could but stand out independently I would be glad to enter into a more open discussion. But although only a hireling I have my superior's interests at heart and stake, and what is injurious to them is revolting to me.

In the name of fair dealing and decency let these false and misleading cards be withdrawn from the public prints. If this is refused, then cannot some active member of the association bring this matter before the general body?

The association has ruffled up its feathers pretty well

over two or three matters which your columns have held, but here is a matter of quite as important a nature which has been supinely and inertly ignored. The plan of advertising pursued by this person is offensive to every honorable trader—yet he is an honorable man. So was Brutus, according to Marc Antony; yet he found a sheath for his knife beneath Caesar's robe. Yours respectfully,

A SALESMAN.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
233 STATE STREET,
CHICAGO, March 30, 1899.

TO avoid any misunderstanding it would be well for those who have made application for space for an exhibit in the coming world's fair if they would see to it that their application is on file. If they have an acknowledgment of their application it is all right, but I have found one prominent house in this city who had received no reply to their application and upon mentioning the fact to the chief of the bureau I found out that the application had not been received.

While up to the present time no stated time has been set for the receipt of applications for space, the officials are seriously discussing July 1 as the date when no more applications will be received, and this rule may be adopted at any time now. It therefore behooves those who have not done so, and who wish to become exhibitors, to apply at once to the chief of the Bureau of Liberal Arts, Selim H. Peabody, Room 608 Rand-McNally Building, Chicago, Ill., for application blanks, fill them out in accordance with instructions, and see that they are filed in proper shape.

I cannot find out just how many applications have been put on file, but in a roundabout way I learn that up to the present time the number is about 70; this is not official.

The space allotted to the musical instrument department is 50,000 square feet, of which a small portion will be used for the theatre and the drama, and the following is the manner in which this department has been classified:

Group 158.—Music and Musical Instruments—The Theatre.

- Class 926. History and theory of music—Music of primitive people; crude and curious instruments; combinations of instruments, bands and orchestras; music books and scores; musical notation; history and literature of music; portraits of great musicians.
- Class 927. Self vibrating instruments—Drums and tambourines, cymbals, triangles, gongs, castanets, "bones," bells, chimes and peals; bell ringers' instruments; musical glasses; glockenspiels, xylophones, marimbas; music boxes.
- Class 928.—Stringed instruments played with the fingers or plectrum.—Lutes, guitars, banjos and mandolins; harps and lyres; zithers, dulcimers.
- Class 929. Stringed instruments played with the bow.—The violin; the viol, viola, viola da gamba, viola di amore; the violoncello and the bass viol. Mechanical instruments—Hurdy-gurdy and violin piano.
- Class 930. Stringed instruments with keyboard.—The piano, square, upright and grand; actions and parts of a piano; the predecessors of the piano—clavicytherium, clavichord, clavichord, manichord, virginal, spinet, harpsichord and hammer harpsichord; instruments and methods of manufacture; street pianos.
- Class 931. Wind instruments, with simple aperture or plug mouthpiece.—The flute, flute-à-bec, syrinx, organ pipes, flageolet.
- Class 932. Wind instruments, with mouthpiece regulated by the lips.—The clarinet, oboe and saxophone.
- Class 933. Wind instruments with bell mouthpiece, without keys.—The trumpet (simple) and the bugle; oliphant; alpenhorn; the trombone (with slide and with finger-holes); the serpent, bassoon and bagpipe.
- Class 934. Wind instruments with bell mouthpiece, with keys.—Key bugles, cornets, French horns; cornopeans, ophicleides.
- Class 935. Wind instruments with complicated systems.—The pipe organ; reed organs, melodeons and harmonicas; accordions, concertinas and mouth organs; hand organs and organettes; automatic organs, orchestrons, &c.
- Class 936. Accessories of musical instruments—Strings, reeds, bridges; conductors' batons, drum majors' staves; mechanical devices for the orchestra; tuning forks, pitch pipes, metronomes, music stands, &c.
- Class 937. Music in relation to human life—Musical composers, great performers, great singers, portraits, biographies; concerts and the concert stage; the opera; the oratorio; masses; church music and sacred music of all periods; hymnology, ballads, folk song and folk music of all lands; national airs.
- Class 938. The theatre and the drama.—The stage; plans and models of stages and theatres; history of the drama, so far as can be shown by literary record; portraits of actors; relics of actors; playbills, &c.; costumes, masks, armor; scenery; appliances of illusion, &c.; plays of all ages and peoples.

Rules and Regulations World's Columbian Exposition.

Rule 1. Exhibitors will not be charged for space. A limited amount of power will be supplied gratuitously. This amount will be settled definitely at the time space is allotted. Power in excess of that allotted gratuitously will be furnished by the exposition at a fixed price. Demands for such excess must be made before the allotment of space.

Rule 2. Any single piece or section of any exhibit of

greater weight than 30,000 pounds will not be accepted if machinery is required for its installation.

- Rule 3. Exhibitors must provide, at their own expense, all showcases, cabinets, shelving, counters, fittings, &c., which they may require, and all countershafts, pulleys, belting, &c., for the transmission of power from the main shafts.
- Rule 4. Exhibitors will be confined to such exhibits as are specified in their applications. When the allotment of space is definitely made, exhibitors will be notified of their allotment of space and its location, and will be furnished with a permit to occupy the same, subject to the general rules and regulations adopted for the government of the exposition and the special rules governing the department in which their exhibits will be made. Permits for space will not be transferable.
- Rule 5. Special rules will be issued governing each department and the sale of articles within the buildings or on the grounds, but no articles shall be sold for removal previous to the close of the exposition, unless a concession or privilege for the same has been granted by the committee on ways and means. "Privileges" refer to the sale of such goods as are manufactured in order to illustrate a machine or process exhibited. "Concessions" refer to the sale of all goods and operation of attractions from which the securing of revenue is the sole object of the lessees. The removal of exhibits will not be permitted prior to the close of the exposition.
- Rule 6. Decorations, signs, dimensions of cabinets, shelving, counters, &c., and the arrangement of exhibits must conform to the general plan adopted by the director general.
- Rule 7. Reasonable precautions will be taken for the preservation of exhibits, but the World's Columbian Exposition will not be responsible for any damage to, or for the loss or destruction of, an exhibit resulting from any cause.
- Rule 8. All packages containing exhibits intended for the several departments must be addressed to the "Director General, World's Columbian Exposition, Chicago, Ill., U. S. A." In addition, the following information must be written on the outside of each package:
- (a) Department in which exhibit is to be installed.
 - (b) The State or Territory from which the package comes.
 - (c) The name and address of the exhibitor.
 - (d) The number of the permit for space.
 - (e) Total number of packages sent by the same exhibitor. The serial number must be marked on each package and a list of the contents inclosed in each package. Freight must be prepaid.
- Rule 9. Favorable terms will be arranged by which exhibitors may insure their own goods. Exhibitors may employ watchmen of their own choice to guard their goods during the hours the exposition is open to the public. Such watchmen will be subject to the rules and regulations governing the employees of the exposition; but no exhibitor will be permitted to employ attendants or assistants for service in any building except upon written consent of the chief of the department.
- Rule 10. The expense of transporting, receiving, unpacking and arranging exhibits, as well as their removal at the close of the exposition, shall be paid by the exhibitor.
- Rule 11. If no authorized person is at hand to take charge of exhibits within a reasonable time after arrival at the exposition buildings, they will be removed and stored at the cost and risk of whomsoever it may concern.
- Rule 12. The installation of heavy articles requiring foundations should, by special arrangement with the chief of construction, begin as soon as the progress of the work on the buildings will permit. The general reception of articles at the exposition buildings will commence November 1, 1892, and no article will be admitted after April 10, 1893. Space not taken possession of April 1, 1893, will revert to the director general for reassignment.
- Rule 13. If exhibits are intended for competition it must be so stated by the exhibitor, or they will be excluded from examination for award.
- Rule 14. The chief of each department will provide cards of uniform size and character, which may be affixed to exhibits, and on which will be stated only the exhibitor's name and address, the name of the object or article exhibited and its catalogue number.
- Rule 15. Articles that are in any way dangerous or offensive, also patent medicines, nostrums and empirical preparations whose ingredients are concealed, will not be admitted to the exposition.
- Rule 16. Exhibitors' business cards and brief descriptive circulars, only, may be placed within such exhibitors' space for distribution. The right is reserved to restrict or discontinue this privilege whenever it is carried to excess, or becomes an annoyance to visitors.
- Rule 17. The chief of each department, with the approval of the director general, has the power to order the removal of any article he may consider dangerous, detrimental to, or incompatible with the object or decorum of the exposition, or the comfort and safety of the public.
- Rule 18. Exhibitors will be held responsible for the cleanliness of their exhibits and the space surrounding the same. All exhibits must be in complete order each day, at least thirty minutes before the hour of opening. No work of this character will be permitted during the hours the building is open to the public. In case of failure on the part of any exhibitor to observe this rule, the chief of the department may adopt such means to enforce the same as circumstances may suggest.
- Rule 19. Sketches, drawings, photographs or other reproductions of articles exhibited will only be allowed on the joint assent of the exhibitor and the director general; but general views of portions of the interiors of the buildings may be made on the approval of the committee on ways and means.
- Rule 20. Immediately after the close of the exposition exhibitors must remove their effects, and complete such removal before January 1, 1894. Goods then remaining

will be removed and disposed of under the direction of the World's Columbian Exposition.

- Rule 21. An official catalogue will be published in English, French, German and Spanish. The sale of catalogues is reserved exclusively by the exposition company.
- Rule 22. Each person who becomes an exhibitor thereby agrees to conform strictly to the rules and regulations established for the government of the exposition.
- Rule 23. Communications concerning applications for space, and negotiations relative thereto, should be addressed to the "Director General, World's Columbian Exposition, Chicago, Ill., U. S. A."
- Rule 24. The management reserves the right to construe, amend or add to all rules and regulations whenever it may be deemed necessary for the interests of the exposition.

(Signed) GEORGE R. DAVIS,
Director General.

Privileges and Concessions.

APPLICATION FOR CONCESSION.

REMARK.—"Privileges" refer to the sale of such goods as are manufactured in order to illustrate a machine or process exhibited. "Concessions" refer to the sale of all goods and operation of attractions from which the securing of revenue is the sole object of the lessees.

Application to sell goods of any kind, not manufactured on the grounds as the products of a machine or process exhibited, or lessees of concession for restaurants, soda water, cigars and tobacco, photographs, guide books, rolling chairs, cut flowers, confectionery, bakery, lemonade, messenger service, telegraph service, perfumery and all other concessions not named in above list, must apply to the committee on ways and means, setting forth the size of building, if special building is required, in the column headed "Size of Building," or length and breadth of space required, if located in any of the exposition buildings, under the head of "Space Desired." The exposition management reserves the right to accept or reject any or all applications for concessions.

Blanks for these applications will be furnished on request addressed to the chief of the department.

One application is sufficient for one or all of the different classes, but separate exhibits must be made according to the foregoing classification; for instance, a house manufacturing both pianos and organs will be obliged to have an exhibit for each, and a house like Lyon & Healy, who manufacture such a variety of instruments, will, to take in their whole line, be obliged to have not less than seven different exhibits.

The house just mentioned intended to have had one large exhibit, and were prepared to spend several thousand dollars on a glass pagoda in which to display their wares, but under the rules they will not be able to do so.

It is hard to see any real necessity for dividing the musical instrument exhibit into so many different classes, and the plan may still be changed and the amount of space may be increased if found to be necessary, which I doubt very much, as the present space will give 200 exhibitors an allowance of 10x25, and very many of them will require less space than this.

The manufacturers of this city who have already applied or who intend to apply for space are the following concerns, though I do not know that this is all of them. It must be understood that none but manufacturers are entitled to become exhibitors, and that no space has been assigned or can be until after the applications are all in, and unless the rules shall be changed goods can be entered either for or without competition.

Lyon & Healy.
W. W. Kimball Company.
Rice-Hinze Piano Company.
Schaff Brothers Company.
Steger & Co.
Colby Piano Company.
Smith & Barnes Piano Company.
Adam Schaaf.
Julius Bauer & Co.
Chase Brothers Piano Company.
Chicago Cottage Organ Company.
George P. Bent.
Story & Clark Organ Company.
Reed & Sons.
Charles A. Gerold.
Wm. H. Bush & Co.
Newman Brothers.
Tryber & Sweetland.
Joseph Bohmann.

The meeting of the travelers and general agents connected with the house of Estey & Camp this week will probably result in considerable good to the house in question; at any rate their discussions of important questions were thoroughly done. Present at these meetings were, besides Mr. I. N. Camp and Col. Levi K. Fuller, Mr. E. N. Camp, Mr. F. B. Smith, Mr. B. L. Curtiss, Mr. T. J. Curtiss, Mr. C. L. Putney, Mr. E. J. Sampson, Mr. W. H. Lehman, Mr. H. F. Crim, Mr. E. M. Read, Mr. J. H. Wagoner, Mr. L. H. Cooke, Mr. W. H. Price, Mr. J. A. Kirk, Mr. C. J. Reickembach.

The examining board of the National Association of Tuners of Illinois are hard at work testing the ability of applicants for membership. There seems to be a few who are disposed to be, perhaps, too exacting in relation to this test, which up to a certain point is a good thing, and beyond it is calculated to limit the membership. It ought to be quite clear to those too exacting members that it

should not be required of an applicant that he should be able to draw scales, make patterns, construct an action or make a case. All that should be required of him should be simply that he can tune, that he knows the principles of the actions; in short—without specifying too much—the minimum, rather than a maximum, knowledge should be required. There is no doubt that the proceedings so far have been beneficial to the trade and a stimulant to the tuners to study their business more assiduously. In this way the association will become a school, and, so far as I have been able to learn, even the older members can still learn something from some of the younger.

The S. Brainard's Sons Company will divide their store and rent the north half; they have still quite a long lease on the building, and will get a bonus of \$16,500 for the half which they have released.

The assignee of the Ayres & Wygant Company will or has already applied for permission to pay the creditors, retaining only so much of the funds on hand as will satisfy the litigious creditors should they succeed in establishing their claim to the entire amount.

The junior members of the house of Steger & Co., Messrs. Harcourt, Rapp and Lestina, celebrated the thirty-eighth birthday of the president of their company, Mr. J. V. Steger, by presenting him with a very handsome gold headed ebony cane and banqueting him at the Wellington Hotel last Thursday evening. There was just a party of eleven, including the members of the concern, the son of Mr. Steger, the bookkeeper, Mr. Amberg; Dr. Walter Loud, the attorney for the house; Mr. Lavery and Mr. Harger, of the "Indicator;" Mr. Perkins, of the "Saturday Evening News," and your representative.

Mr. Steger was entirely taken by surprise, and although on receipt of the cane he could only utter a few words of thanks, at the banquet he made a very neat and appropriate speech, in which he referred to the small beginning of the house only a few years ago, and carried his hearers down to its present successful position and incidentally acknowledged the assistance which Mr. Harcourt had been to him in the conduct of the business for the last few and most successful years, paid tributes to the faithful work of Mr. Rapp and Mr. Lestina, and ended by saying that the utmost harmony prevailed, and that so much had been taken off his shoulders by his young and able assistants that he felt himself a new man, so much so that his health was restored, his mind was at ease, and he was happier in his present business condition than ever before and perfectly confident of the future.

The Chicago Music Trade Association have a fund on hand which will amount to probably upward of \$600.

Lyon & Healy's general business for February and so far in March has been truly phenomenal, and their piano trade for this month has nearly doubled that of the same month last year, a state of affairs which causes Mr. P. J. Healy to be exuberantly jubilant. Mr. C. N. Post had a very successful Eastern trip and is again at his post. Mr. R. B. Gregory, of the same house, is on his way to Europe, and is accompanied by their Mr. Freeman, of the violin department. It is a singular fact that Lyon & Healy are obliged to keep a representative constantly abroad simply for the purpose of hastening the shipment of their orders.

Mr. Paul Pfedner is now connected with the house of Joseph Bohmann, and is about to travel East and South.

Prof. (?) F. Howard Owen, the fraud tuner who falsely represents himself as connected with Lyon & Healy, has turned up in Memphis, Tenn. This Owen ought to learn that the whole trade are against such methods. It is now learned that he has been representing himself as connected with the Jesse French Piano and Organ Company Memphis house.

The Schaff Brothers Company have issued their new catalogue, which is a very neat production. It delineates their principal styles of cases by excellent cuts and gives a view of their new factory on the back page of the cover.

It is not generally known that the Chase Brothers Company, of Muskegon, have recently produced a new scale piano, the scale being drawn by Mr. L. E. Chase, which is certainly a successful effort, and this particular instrument has already become very popular with all those who have seen and tried it; while not excessively powerful it is very musical, and each note from treble to the lowest bass note is clear and singularly free from those disagreeable over tones or "buzzy" tones so frequently found in pianos.

Mr. George W. Lyon has returned from his Southern trip.

Mr. J. C. Macy, president of the Rice-Hinze Piano Company, and Mr. E. C. Kohn, both residents of Des Moines, Ia., have been in town this week. Something is on the tapis relative to a separate factory for the Schaeffer Piano Company, but nothing has yet been decided upon.

Mr. Henry L. Mason, of the Mason & Hamlin Company, and Mr. Julius Krakauer, of Krakauer Brothers, are in town.

—Last December the firm of Dunham & Co., makers of the Dunham pianos, began a series of free Thursday evening recitals at the warehouses, 128th street and Park avenue, and have continued them each week to the present time. Some very interesting programs have been rendered and their popularity now is such that standing room is at a premium. The arrangements are under the direction of Mr. Charles Lepaige, a pianist and composer enjoying a high reputation in Harlem.

ORGANIZED.

The National Association of Piano and Organ Tuners of New York State.

PURSUANT to a circular sent out a few days previous there assembled on Wednesday evening, the 23d inst., in Mason & Hamlin Hall, Fifth avenue, a number of gentlemen having as their object the organization of a piano and organ tuners' society. The advantage to be derived from such a combination had been carefully considered and acknowledged at a preliminary meeting, at which time a committee had been selected to promulgate the scheme and issue a call for charter members.

The gentlemen were called to order by Chairman of the Committee E. E. Todd, of Brooklyn, who, after stating the object for which they had assembled, briefly outlined the protection and advantage such a society would be to the legitimate and reliable tuner, and asked that those present affix their names to the roll as charter members as the first step necessary. This was done, all the tuners in the room (some 15) enrolling themselves.

These were E. E. Todd and C. M. Henry, of Brooklyn, Messrs. C. A. Hallquist, William Fanning, A. Southwell, F. J. Speidel, Louis Hubner, H. A. Tonolla, E. G. Harrington, Jr., A. Snidstedl, James E. Mahon, B. Repelowski and Lowell M. Cook, of New York city; Mr. John Fea, of Amsterdam, and Nathan S. Taylor, of Newburgh.

The election of a president, vice-president, secretary and treasurer for the fiscal year was the first business in order.

Mr. J. E. Mahon, tuner for Newby & Evans, was nominated for president, and as there was no opposition he was elected by acclamation. Mr. Mahon accepted the position, acknowledging the honor in a few pleasant words. For vice-president Mr. E. G. Harrington, Jr., of this city, and Mr. C. M. Henry, of Brooklyn, were nominated; a ballot vote being taken Mr. Harrington was elected. For secretary Mr. E. E. Todd, of Brooklyn, was the only nominee and was elected *viva voce*. Mr. C. A. Hallquist, connected with Mason & Hamlin, was elected treasurer.

The association being now fully organized, the first question which presented itself for consideration was the number to be admitted as charter members, and by a vote the limit was placed at 50.

The question of membership fees was fixed for charter members at \$2 and members coming in after at \$5; for dues 50 cents per month each.

The name "National Association of Piano and Organ Tuners of New York State" was adopted.

After tendering a vote of thanks to the Mason & Hamlin Company for generously donating the use of their hall, the meeting was adjourned, to convene on April 6 at the same place.

The interest in this organization is by no means local. Letters of sympathy have been received from Ocala, Fla.; Rochester, Ithaca, Port Jervis, Buffalo, Syracuse and Albany, in New York, besides others from Massachusetts, New Jersey, Pennsylvania, Ohio, Tennessee, Georgia, Alabama, Illinois, Missouri, Minnesota and other States, encouraging the formation of a society of this nature.

Coming from Texas through THE MUSICAL COURIER office is the following:

FORT WORTH, March 21, 1892.

DEAR SIR—Please use my name as member for the tuners' union.

Yours truly, LOUIS KLEIN.

Now that the society has been formed, it is earnestly hoped that at the next meeting every tuner of the piano or organ in sympathy with the movement will be present, as matters of the utmost importance to the future of the organization will be discussed and acted upon.

For the present, until permanent quarters have been selected, all communications should be addressed to the secretary at 77 Court street, Brooklyn.

The Petit Bijou Pianos.

THESE instruments are what their name implies "little jewels," and the design of the manufacturers in producing the size of pianos is to fill a want long felt for a smaller instrument than the $7\frac{1}{2}$; in fact they are a necessity for dwellers in flats and apartments where every foot of space counts.

They are $6\frac{1}{2}$ octaves, having a full iron frame repeating action, and contain every practical improvement known to modern piano construction, and are constructed in point of workmanship and material as conscientiously and with the same amount of care as is given to those produced by our best makers.

The scale is evenly balanced, and the tone is full, clear and powerful, while the cases are neat and artistic, finished in mahogany, ebony, rosewood and oak.

They have been on the market six years, and are rapidly gaining in popularity. A number of leading dealers have used them and found they have given good satisfaction. Among these dealers may be mentioned Lyon, Potter & Co., Chicago; A. L. Bancroft & Co., San Francisco; Ayres

Brothers, Keokuk, Ia; D. H. Baldwin & Co., Cincinnati; E. A. Newell, Ogdensburg, N. Y.; New York Piano Company, Montreal, Canada; P. Werlein, New Orleans; J. G. Ramsdell, Philadelphia; Mason & Risch, Toronto, Canada; G. W. Strobe & Co., Kansas City; Soule Piano Company, Brockton, Mass., and many others. The instruments are wonderfully well made for the money; indeed how they can be sold for the price they are seems a miracle.

We should think every dealer in the country would make it a point to keep at least one of these pianos in stock, so when they have a call for an instrument that will occupy only a small space they have it on hand, not having to resort to that same old "we'll send and get you one."

We learn that their fame has already spread across the water, they having shipped these instruments to South America, and other countries.

Those of our readers who have not as yet tried one of these pianos should send for their catalogue, showing their different styles. After so doing and examining same you will lose nothing by sending to their New York warehouses, to East Fifteenth street, for a sample piano.

Bellak's Estate.

AN inventory of the estate of James Bellak, the piano dealer, was filed on March 19 in Philadelphia, and the appraisement places the value of the estate at \$223,478.86. The inventory includes railroad stock valued at \$21,190; Philadelphia city loan, \$12,078; State loan, \$6,000; mortgages, \$20,840, and cash in bank, \$74,420.77. This shows a smaller estate than the estimate of Mr. Bellak's wealth during his lifetime. He was supposed to be worth about \$500,000.

—The Hartford Diamond Polish Company, of Hartford, Conn., have placed on the market an excellent article for polishing, reviving and cleaning pianos or any piece of furniture that may have become dingy or blue. It is very easily applied and does not in any manner destroy the varnish.

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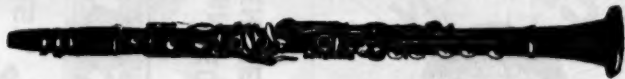
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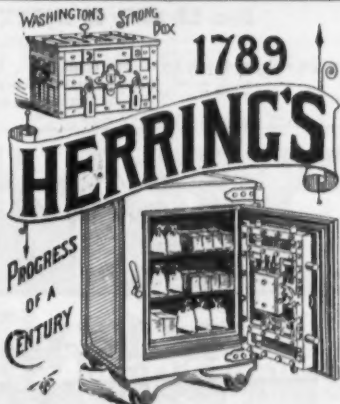
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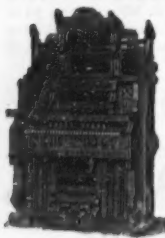
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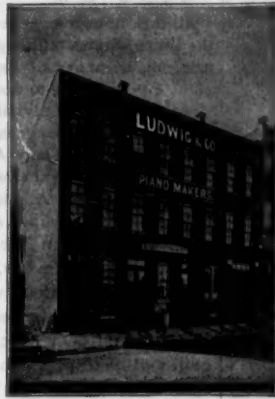
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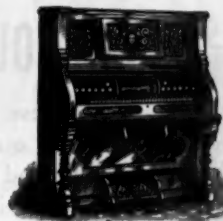


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OF ITALIAN,
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ENGLISH MAKERS.

92 Third Ave., N. Y.

A Large Assortment Always on Hand.
ROMAN STRINGS AND FINE OLD BOWS.

A Trouble of Peck.

THE following letter has been addressed by Mr. Adlington, of the well known firm of J. Muir Wood & Co., to the New York MUSICAL COURIER, in regard to the alleged use of the royal arms by an American piano maker for whom Messrs. Muir Wood & Co. are British agents. Mr. Adlington's letter is perfectly correct, and it is a fact that although Messrs. Muir Wood & Co. have a perfect though only a personal right to use the royal arms, no American piano manufacturer has the right to do so but Messrs. Steinway & Sons:

42 BUCHANAN STREET, GLASGOW,
January 21, 1899.

DEAR MR. EDITOR—I was quite astonished when reading your issue of January 6, which only reached me to-day, to come to an article headed "Hardman and Royalty." Why, Mr. Editor, did you not cable me for information? you should have got it at once. I say I was astonished; first, because I thought all American piano men were such good friends and never disagreed among themselves; second, I thought all Americans had a contempt of all Old World notions about emperors, kings, queens and princes. Now if you had not so frequently alluded to my firm and shown a pardonable want of knowledge I would not have troubled you with this, but under the circumstances I think you owe me space in your next issue to put my firm's doings correctly before those who do not know the meaning of some of your allusions.

Well, my firm is, as you can see on this paper, not of yesterday's growth. We have manufactured some thousands of pianos—which I feel sure would stand even the American climate, but not the American tariff. About 48 years ago we received the patronage of Her Majesty the Queen, and received the special appointment of piano makers to Her Majesty, unsolicited. I wonder if others can say that? In 1887 we also received a similar appointment to the Prince of Wales. During these years we had the pleasure of selling over 30 pianos to Her Majesty by other makers; some few years ago I supplied a "Steinway" piano to the Queen (I believe the first they had seen); three years ago I also supplied a "Hardman" piano. These pianos are still at the Castle. I have also supplied "Hardman" pianos to the Prince of Wales and other members of the royal family, and a good many titled families, and I know they have given great satisfaction.

A friend wrote me two days before I got your paper that there was some correspondence in American papers where my firm's name came in; until then and receiving your paper I knew nothing. The pianos sent to me by Hardman & Co. have no coat of arms on, and I should doubt very much they use one; but I have always understood America was a free country, so I have nothing to say in the matter. The royal appointment I hold is strictly personal, and in this country no one can use the royal arms unless they receive such appointment, and of course have no power to delegate their right. I am always on the lookout for your paper, but can you not post it so that I get it less than 14 days after date? Do your utmost to get free trade in the United States, then you would get a few Glasgow firms, whom you seem to sneer at, to take a couple of pages advertisement in your paper. I am yours, &c., W. ADLINGTON.

We are also in receipt of the New York "Music Trades," which says:

When Mr. Peck was asked what he had to say regarding his alleged use of the royal British arms in his advertisements, he exclaimed:

"I consider the attacks that all the musical papers have made on our

house with regard to this point are entirely uncalled for and disgraceful. "This is a free country, and if we choose to use the royal arms in our advertisements that is our business, and nobody else's. Our pianos have been purchased by members of the royal family in England, and nobody can disprove that fact."

All this, of course, is perfectly true. There is no law in the United States (although there is here) against anyone using the royal arms. America is a free country, and if a piano maker choose to describe himself as a peer of parliament or a doctor of divinity, that is his business. But the marvel, to those who groan under the dominion of an effete monarchy, is that any American should deem it worth while to use the royal arms without royal warrant. If he sold a piano to the Archbishop of Canterbury would the manufacturer thereupon assume the mitre?

All this is from the latest number of the London "Music Trades Review," which is a careful, conservative paper, but which must nevertheless state that Mr. Peck's action in this case is a "marvel."

For the purpose of conveying to the mind of the editor of that paper how strangely Mr. Peck's views conflict with those of the ordinary being it is merely necessary to state that, notwithstanding the general opinion that his advertisement of this royal crest is a humbug, he persists in continuing to announce his wares in that fashion.

But Mr. Peck is not a representative American business man. His methods are cheap and his whole system of advertising must consequently be defective. Mr. Peck is one of that class of men who believe that the public exposé of a false advertisement is in itself an advertisement for him. Mr. Peck is one of the class who believe that the end justifies the means and that it should be the object of a piano to get an "ad." no matter how he gets it.

The ethical features of the question are never considered. Thanks to the good sense of the Piano Manufacturers' Association of New York he was not upheld in his charges against this paper, which first exposed the falsehoods contained in his advertisements, but he continues his membership in the association and he also continues his false advertisements.

Whenever such a combination of characteristics can be found in one individual all we can do is to admire him and worship the scheme of nature that can concentrate such a quantity of gall in one human frame.

Creditors Notice.

COMMONWEALTH OF MASSACHUSETTS.

SUFFOLK, ss.
COURT OF INSOLVENCY.

BOSTON, March 23, 1899.

IN THE CASE OF EPAMINONDAS WILSON, INSOLVENT DEBTOR.

The creditors of said debtor are hereby notified that the adjourned hearing on the offer of composition in said case will be held at said court on the first day of April, 1899, at 2 o'clock P. M.

ELIJAH GEORGE, Register of said Court.

Always Satisfactory.

RICHMOND, Va., March 22, 1899.

Musical Courier Company:

GENTLEMEN—We find advertising in your paper very satisfactory and always reach the persons we desire. We have tried it on several occasions and the results are highly satisfactory. We never knew there were so many tuners desiring positions before we advertised in THE MUSICAL COURIER.

Very truly yours,

WALTER D. MOSES & Co.

Steinway Hall Faculty.

CITY, March 24, 1899.

Editors Musical Courier:

After the pleasant and friendly relations which have existed between us, after the many kind favors I have received from your pens, I am vainly puzzling my head to fathom what has happened to disturb them.

That the American and resident composer (with a few Bostonian exceptions) is now under a cloud is a fact which we will have to endure until we have the strength to break through the cloud. But to be ignored and neglected at every occasion and only mentioned by way of correction is something of a surprise to me, especially where the case in point refers to my quality as a teacher.

I am talking of your notice in the last number entitled "Steinway Hall Faculty."

I have been teaching in Steinway Hall off and on almost since its existence and give there a dozen lessons every week this season, and trust that they are not bad ones. I beg you therefore, in case the list appears again, to include my name.

Yours truly,

FREDERICK BRANDEIS.

113 East 122d street.

—At the annual meeting of B. Dreher's Sons Company yesterday Messrs. F. W. Bruch, Henry Dreher, Oscar Dreher, E. J. Leighton and Claus Greve were elected directors. The board of directors organized by electing Mr. F. W. Bruch president, Mr. Henry Dreher vice-president and Mr. Oscar Dreher secretary and treasurer. A banquet at the Hollenden was enjoyed after the meeting.—Cleveland "Leader," March 20.

SMITH AMERICAN ORGANS.

IF YOU WANT THE BEST, BUY ONE OF THESE.

These organs are all built under our immediate supervision and finished in the best manner in our factory.

Only the finest material and workmanship are employed in their construction.



Special attention is called to the new reed now used in the SMITH AMERICAN ORGANS. The above cut represents the reed, which is made from one solid piece of brass, thus doing away with the rivets which have always given so much trouble and annoyance to the manufacturers and purchasers of organs. By the use of this new reed all loose tongues and rattling reeds are obviated, and the finest round, smooth tone is secured.



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Six Octaves, Nos. 430, 435.

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NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

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Mr. H. WORRELL,
Mr. N. W. GOULD,

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and many others,

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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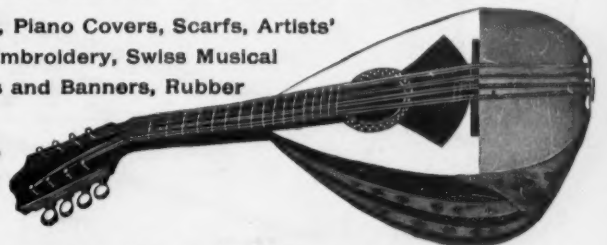
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